

Every Thursday • Issue #26 • March 28 - April 3, 1996

INTERVIEW: <http://vue.ab.ca/>

FREE

CANADIAN MUSIC WEEK CHRONICLED • PAGE 18

VUE
WEEKLY

WERNER HERZOG

CINEMA'S GREATEST ICONOCLAST

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GRANT MITCHELL'S
DOWNWARD ROAD
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MAYFIELD REMOUNTS
CLASSIC
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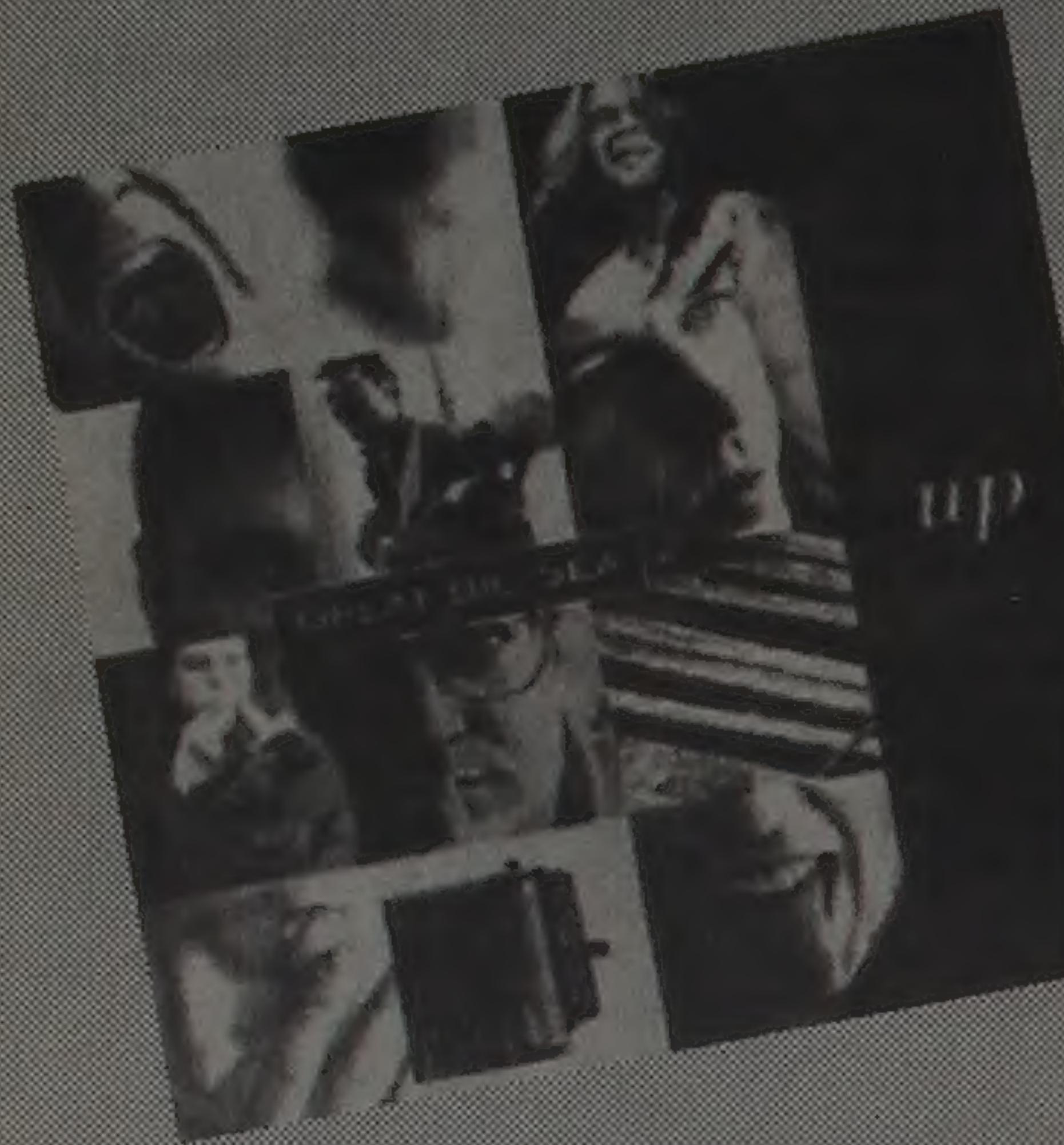
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the **rev**

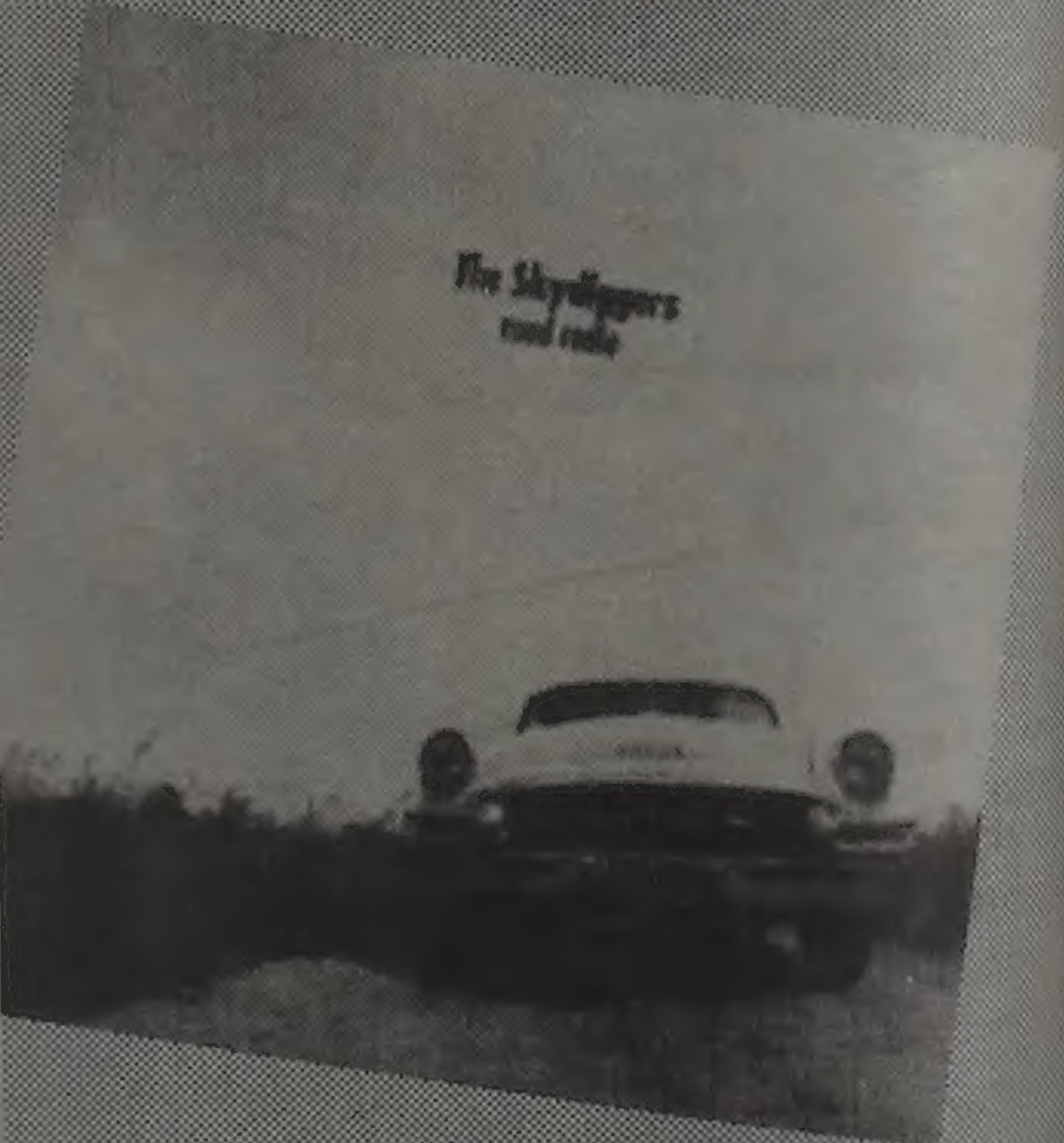
WELCOMES



**AT THE REV
APRIL 4**

GREAT BIG SEA

ENTERTAINER OF THE YEAR - East Coast Music Awards



THE SKYDIGGERS

**AT THE REV
APRIL 11**

GREAT BIG SEA — Up and THE SKYDIGGERS — Road Radio
available at your favorite music store



FINDER

Page 6 • Books

The Prairies come alive in a new collection called *Due West*.

Page 7 • Lifestyle

Look out, the latest in New York streetspeak may hit this way soon.

Page 9 • Fashion

Form and function come together for the latest in gear.

Page 14 • Cover

Werner Herzog is one of the greatest filmmakers of our time, why is he so infatuated with West Edmonton Mall?

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The Nature of Our Love at Riverdale Hall this weekend promises to be a night to celebrate relationships.

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Toronto's Bass is Bass cracks the fickle American market.

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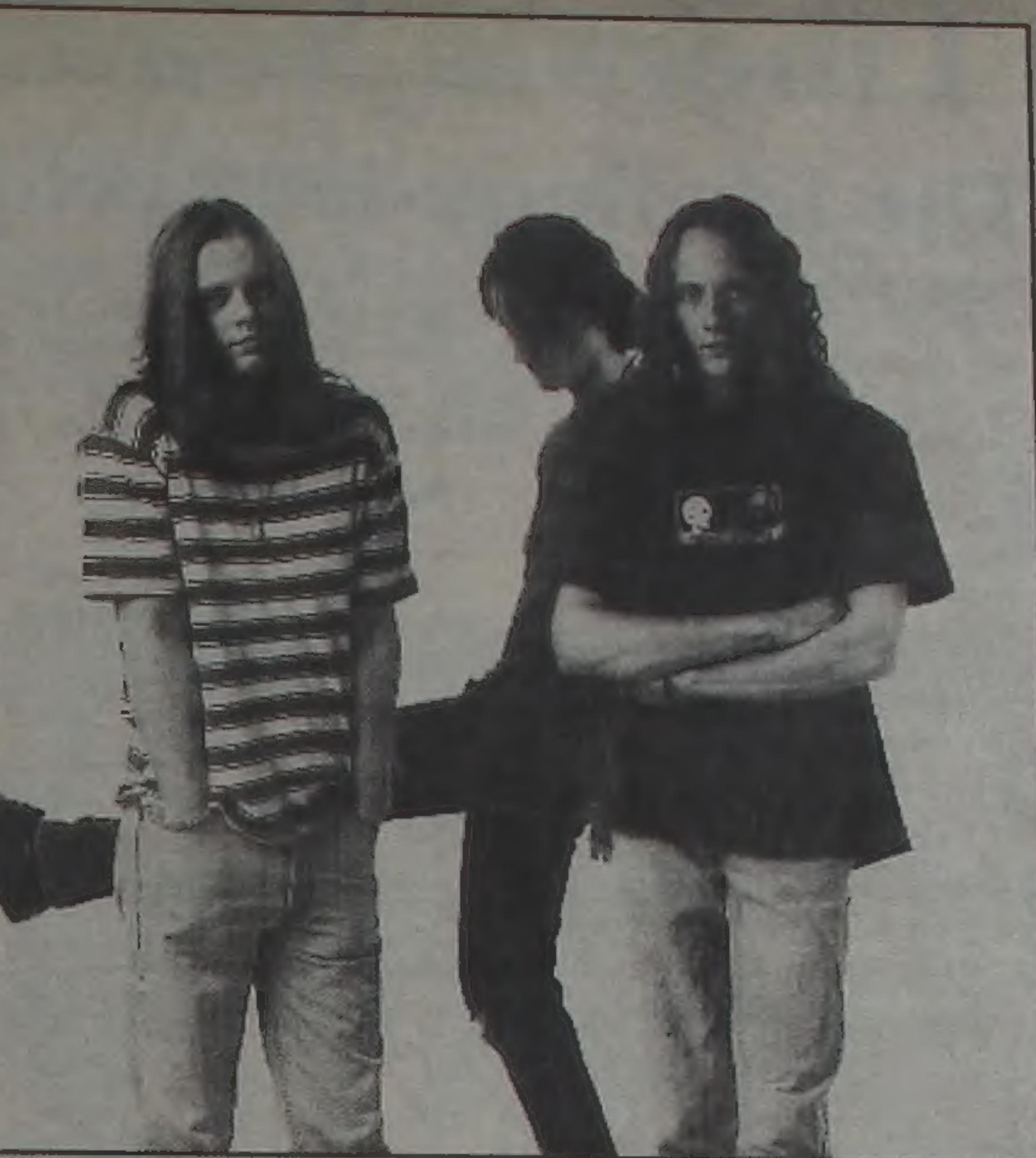
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The Killjoys at Canadian Music Week.
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Photo: Andrew MacNaughtan



Mystery Machine at Power Plant April 4.
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Photo: Wayne A. Hoechert

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MARCH 30th THE NATURE OF OUR LOVE.

AN EVENING OF MUSIC, POETRY AND STORYTELLING ON LOVE.

STORIES BY
Kate Quinn
MUSIC BY
Dale Ladouceur AND
Sticks & Stones
SOUND BY
Mike Tulley ART BY
Flavio Rojas

DOORS: 8:00 P.M.
PERFORMANCE: 8:30 p.m.
TICKETS: \$5 (Low Income)
\$10 (Regular Income)

RIVERDALE COMMUNITY HALL
9231 - 100 Avenue

TICKETS AT THE DOOR OR AT:
Blackbird Myozin
Colorado Books
Edmonton Books
Community Resource Centre (CIA)

INFO: 474-6058
489-3445



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OPINION

Liberals heading for disaster

The ideology-less provincial party fragments

BY JONATHAN MURPHY

If you think you've got a lousy job, put yourself in provincial Liberal leader Grant Mitchell's shoes.

Despite his iron man triathlete's stamina and Principal Group salesman's boundless enthusiasm, Mitchell is losing badly to the rumpled, chubby, smokin', drinkin' high-school drop-out premier. Even his own caucus is deserting in droves, many blowing a parting raspberry.

Edmonton Whitemud legislator Mike Percy, a respected economics pro turned Liberal finance critic, was the latest to jump the sinking ship.

PERSONAL ATTACKS

And in his own gentle way, Percy twisted the knife that extra quarter turn, complaining about the excess of personal attacks in the house.

Nothing more personal, of course, than Mitchell and Frank

Bruseker's constant harping at Ralph and Colleen's Multi-Corp flutter.

To be fair, the decay started long before Mitchell took over the Opposition leadership from Laurence Decore in November 1994.

After failing to win the June 1993 election, Decore was depressed and listless, despite controlling the largest opposition caucus in Alberta history.

Within a year, St. Paul MLA Paul Langevin left the caucus and

Decore called it quits.

Mitchell won the ensuing leadership race, an acrimonious which turned into a humilie farce on election day as the "of the art" televoting sys crashed.

When they finally managed the votes, most of the attention went to runner-up Chadi's raving about laws. You'd think things could get worse.

They did. Despite Mitchell's tempts to patch up the division caucus, Edmonton Beverly boho Julius Yankowski crossed the floor. Norwood oddball Beniuk continued bad-mouthing Mitchell in the media, even drawing a red card from the separated leader.

Only two years into the date, the party had lost 10 percent of its MLAs.

The bloodletting finally pulled the party together. In the past, health care and questionable financial dealings have started stick on the teflon prem.

Yet polls show the Liberals are even in Edmonton and St. Paul failing to capture public nation.

Departing MLAs

With an election approaching, many Liberal MLAs are running with their feet. Stalwarts Tie Hewes, Nick Taylor and Laurence Decore have already quit.

Along with Percy, Edmonton MLAs Al Zariwny and Alice Hare also announced their retirements in the past week.

The internal squabbling started again. Chadi, who should be featured in the next *Illustrated Webster's Dictionary* as the definition of a sore loser, announced he felt the premier had answered enough questions about his personal finances.

Then party whip Garry Zwozdesky did his bit for discipline by publicly comparing the party had moved too far "the left."

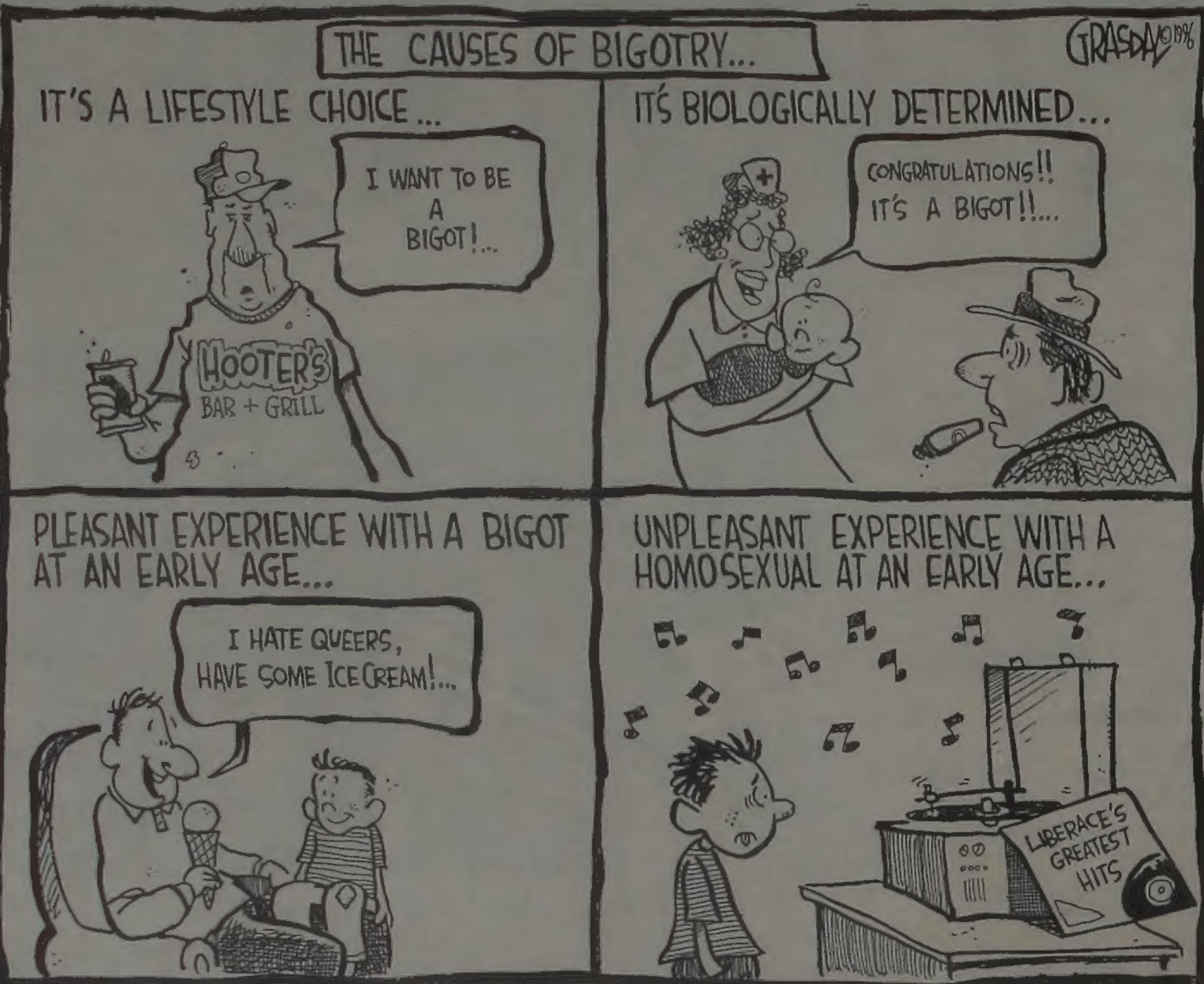
That's interesting, because an informed outsider would be pressed to find any ideology in the Liberal caucus or its leader. McNeil tries too hard to please everybody, a flaw neatly encapsulated in a report last year he was at a small town rodeo wearing a belt buckle reading "proud redneck."

Neither are the New Democrats showing any signs of life. When received a press release from leader Ross Harvey headed, "It's a fucking bloody disgrace," I mistook him for finally engaged in self-criticism.

But at least his dreary but is ecologically sound, having been recycled from some social archive.

That leaves Ralph a shoo-in for the next election. Count on a handful of Opposition numbers.

But don't despair. A Lecture press gallery old-timer told me that late NDP leader Notley's one-man opposition during the seventies and eighties was more effective than the large but fractious Liberal and NDP caucuses we've had since 1986.



Day care crackdown

Subsidies attract useless attention

BY PAM BARRETT

Did you know that if you receive a day care subsidy, you might be subject to a type of policing by the Department of Social Services?

Verifiers can:

- watch and beset a private residence by night or day;
- note licence plates and persons inside vehicles who enter or egress the residence;
- call employers, landlords, associates, acquaintances and others; and
- conduct vehicle registry and other searches on recipients and non-recipients of day care subsidies.

Some of these measures were exercised recently upon a friend of mine. Fortunately, Sherry Ingrey is an intelligent, well-informed lawyer, employed by the Alberta Union of Provincial Employees (to their credit!) who knew better than to just sit back and take the invasion of her privacy.

The day care subsidy to which she is entitled is very small—about \$100 per month covering both her

children.

One day before Christmas, Sherry, her two kids and a male friend of Sherry's arrived at her home after work, only to discover a verifier on her doorstep.

The verifier asked who Sherry's male companion was. Sherry told her he was a guest for dinner. She was then asked if he was either her boarder or common law husband, to which Sherry truthfully replied "no."

(By the way, I know he doesn't live there—he lives in Wetaskiwin and travels throughout the province, as the nature of his employment dictates.)

Home calls

Two days later, knowing full well Sherry would be at work, the verifier called her home. Eddie answered. Sherry allows Eddie to use her home phone for work messages when he's in town, but the verifier wasn't interested in knowing this.

She made the assumption Sherry was concealing a live-in partner, whose income would therefore

fore need to be calculated to determine Sherry's day care subsidy.

When she called the verifier's supervisor, again the question was asked: does this man live there.

Same, truthful answer: "No!"

A few weeks later, the "verifier" contacted Sherry's landlord, and was again told no, Sherry does not have a live-in partner. Apparently this was still insufficient, as the verifier called Eddie in Wetaskiwin and accused him of not living there. (If he didn't live there, why would he keep a Wetaskiwin phone number?)

The verifier then demanded he give her his driver's licence number.

Now, I don't know about you, but I call this harassment. A waste of human energy. And entirely sexist.

If deadbeat dads were exposed to this type of privacy invasion, I could at least agree men and women were being harassed equally, but it ain't so.

And if this is the kind of priority the Social Services department has, aren't you glad you're not on welfare?

NEWS



Robert Weatherwax trains Lassie: both are on the 'net.'

t's a dog's net BARNUM

narrated by Lassie's (yes, *the Lassie*) trainer, Robert Weatherwax. Find it at <http://virtumall.com/AsSeenOnTV/Lassie.html>.

In order to encourage Winston to use the appropriate facilities, I finally promised him a treat beyond his wildest dreams.

Unfortunately, my negotiating-aware puppy wouldn't have any of these generalities floating around in his performance agreement, so we trotted off to the Treat-of-the-Month-Club (<http://branch.com/treats/treats.html>). For only \$7.90 per month, your dog will receive a package in the mail with puppy treats appropriate to the season.

Countless hours

Once Winston starts to grow in earnest—he's a German shepherd/Collie/rottweiler—I will have to spend countless hours and megajoules of energy walking and running Winston around Edmonton. Thank God for the Bicycle Dog Leash (<http://www.cwci.com/bdl/bdl.htm>), a device that attaches to the rear wheel of a bicycle, making cycling your dog a safe and viable prospect.

As part of his performance agreement, Winston wishes to have a home page. While I simply don't have time to write all the copy for "Winston's World" (his title, not mine), Winston offered to write the copy himself—much the same way Dakota, a Labrador/shepherd cross in Iowa, did with his home page (<http://www.cmfv.com/dakota/>). The lengths I will go to in keeping my study clean...

I'm awfully glad the Internet is out there for new puppy people. After all, I suspect Winston will want to renegotiate his contract to include 4.5 per cent of gross profits, and it helps to know what other puppy parents have done when faced with this situation.

Look for a Winston Home Page, coming to a web site near you. Jeff Barnum may be reached at

What's
Your Vue?

we wanna know.
so does michael phair.
he'll be there.
so will you.

<http://www.tgx.com/vue/interactive>

GET COOKIN' WITH THE BLUES

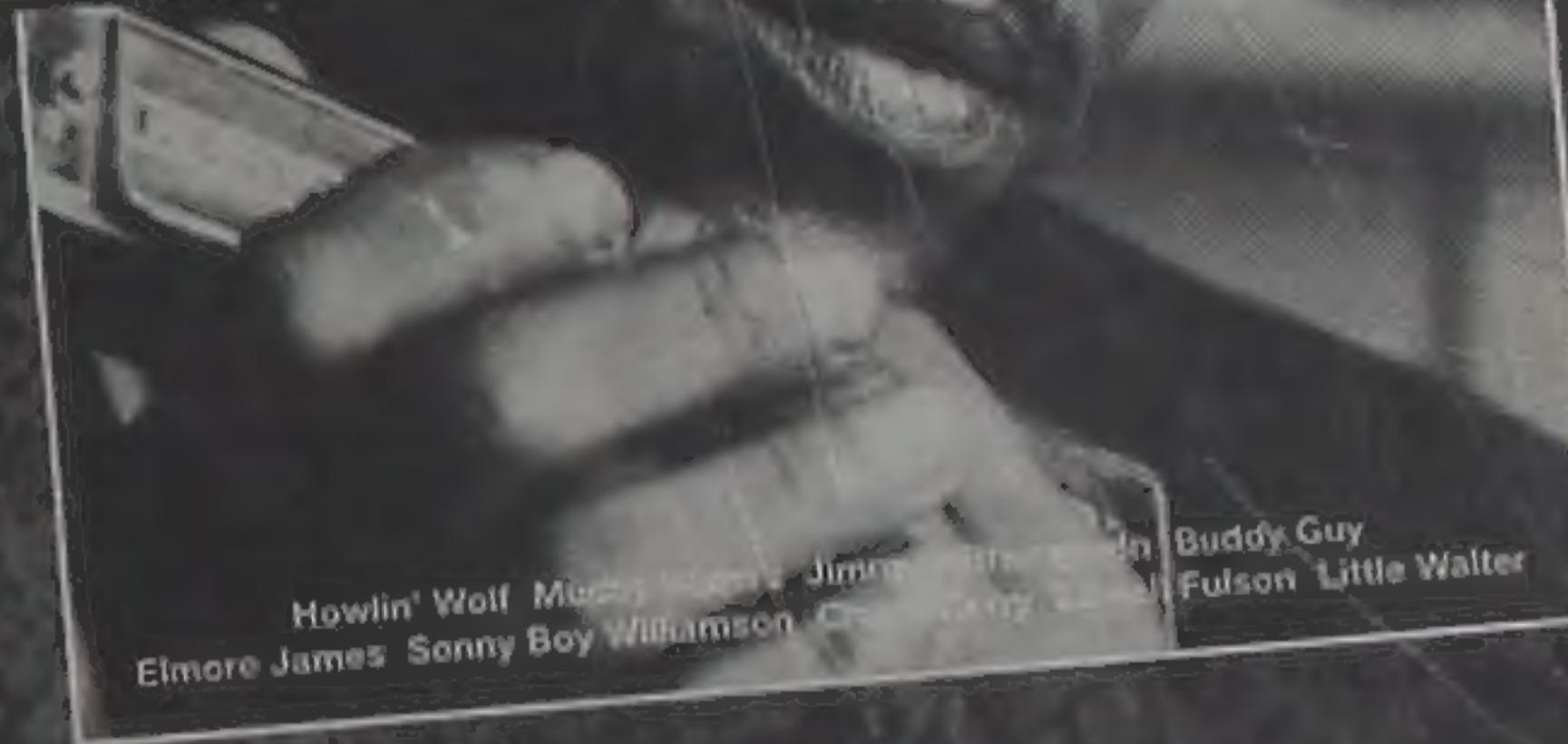
SPECIAL OFFER!

RECEIVE A BONUS
"COOKIN' THE BLUES"
CD WITH PURCHASE OF
2 OR MORE FEATURED
TITLES!

See instore for details!

cookin'
the
blues

VOLUME 1

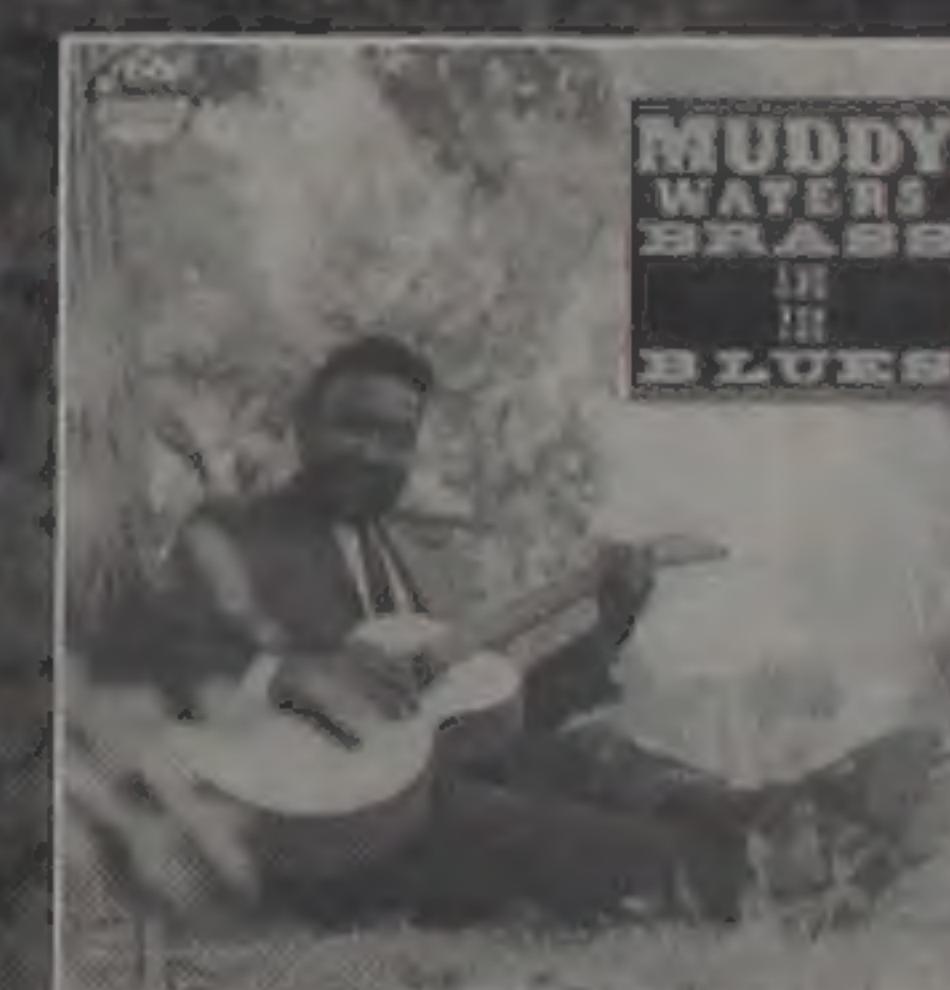


Howlin' Wolf Muddy Waters Jimi Hendrix
Elmore James Sonny Boy Williamson

Buddy Guy
Fulton Little Walter



ETTA JAMES
These Foolish Things



MUDDY WATERS
Brass And The Blues



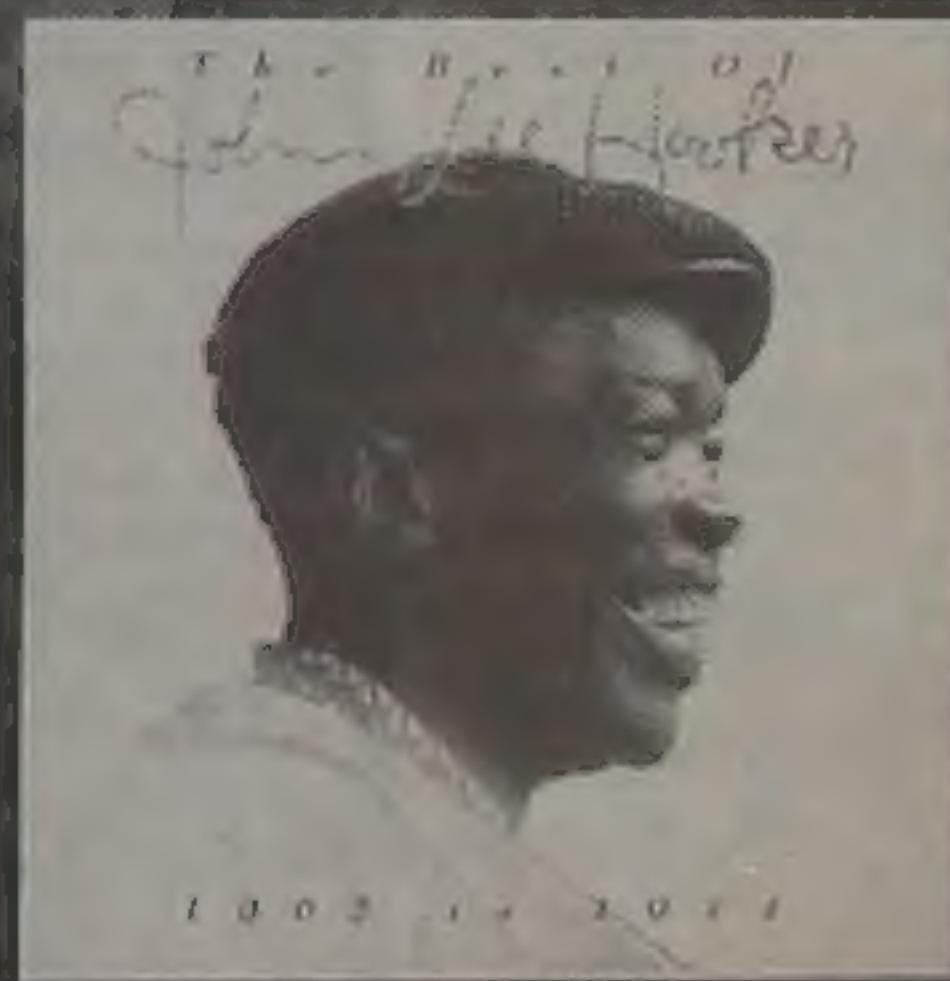
HOWLIN WOLF
The London Sessions



GREATEST BLUES LEGENDS
Various Artists



BUDDY GUY
I Was Walking Through The Woods



JOHN LEE HOOKER
The Best Of 1965 to 1974



SONNY BOY WILLIAMSON
The Real Folk Blues



WILLIE DIXON
Original Wang Dang Doodle



B.B. KING
Blues Summit

...plus many more titles to choose from!
AVAILABLE AT PARTICIPATING FINE MUSIC STORES

LIFESTYLES

Yes, it's primer-epic-yuppie-guilt poetry

BOOKS

BY CHAUNCEY FLATHERSTONE

RevUE

Corn and cheese can be considered international cuisine. No, *Echoes Through Time* (Gwen Randall-Young, Dancing

Soul Productions, \$18.00, 58 pp.) is not a cookbook, it's a... I don't know what the hell it is.

Resisting definition invites redefinition—normally a cool thing. But if I had to define *Echoes*, the closest I could come would be primer-epic-yuppie-guilt poetry.

You can't fault the sentiment. *Echoes* is subtitled *A Message of Healing for Men*.

Thanks, I'll take two.

Odd pages are in English; facing even pages are in Chinese. Presumably, the texts correspond. On each page are one or two lines of poetry, the narrative of a universal

old-man/father character. He tells of the dark heavy past, then moves into dreams and prayers for generations of sons to follow.

After much exhortation for sons to live their own lives unburdened by weights borne by their fathers, to live in light and beauty, to do the "Dance of Joy," the father figure emotionally blackmails his son.

He says fathers have been waiting for their sons to shape up and relax for an eternity.

He commands sons to live their father's dreams—now!

erty and degradation, here's no inner peace costs!

The Chinese text adds no more than a veneer of Asian quality (If you can't read it, who else could it be?). Eastern beliefs and medicines, despite flaws, have plenty to recharge western concepts of healing.

Does western culture have to steal the spiritual equivalent of elk horn and bear gallbladders?

Guys, if you want your pin-faced offspring to understand, don't buy an oversized green card—even if you can afford it. Talk with him.

Echoes Through Time is printed on a high-quality paper with room in back for notes. It's got the stuff of heirlooms; a pretty, realistic expectation for a volume riding on the pocketbooks of fed, pretentious, neurotic twoids.

Go west, young reader

BOOKS

BY MICHAEL J. BERRY

RevUE

It may seem trite to say the Prairies come alive in *Due West*, but that pretty much sums up this anthology of short stories from an assortment of Western Canadian writers.

Due West (Coteau Books, Nu-West Press, Turnstone Press, 383 pp., \$9.99) is a new collection of 30 literary efforts which range from four to 40 pages and cover an incredible array of emotion, purpose and belonging.

This should not be taken to mean all the stories are easy to grasp, but all share an imaginative bent which translates into an often darkly amusing journey through the western Canadian psyche.

Sometimes exasperating, sometimes enlightening, often evocative and always compelling, this collection of work—divided into 10 stories each from the three western provinces—attempts to further our understanding of the

prairie experience.

It is, in effect, part of the ongoing literary catharsis which usually marks a region's coming of age.

"Last Work of A Hired Hand" by Cliff Lobe, starts off quite well, then suddenly mutates into a jumbled tangle of fantasy and psychobabble one presumes is meant to chronicle a descent into insanity. Instead, it leaves the reader wondering whether another story entirely wormed its way into the narrative.

Personal demons

This element is present in a number of stories. At times it leaves the reader wondering who exactly the work is written for: the author, in an attempt to deal with his or her own personal demons; an academic audience versed in the vagaries of form and composition; or a general readership, the sort of folks about whom most of these stories are ostensibly written.

Luckily, there are some oases of literary relief at which the beleaguered reader can rest. "The Bad One" by Jake MacDonald is a stark, compelling tale of retribution de-

layed but ultimately delivered, while "The Garden of the Medicis" offers a genteel, quintessential Canadian horror story, mixing elements of Nathaniel Hawthorne's *Rappaccini's Daughter* and Stephen King's *The Shining*.

Even Lady Godiva is given an allegorical outing, with Canadian stereotypes serving as mileposts on her journey to enlightenment on the Prairies.

The interactions of whites and non-whites in the Prairie mosaic is explored with candor and often-disturbing insight. Witness "David Goes to the Reserve" by Sheila Stevenson, and "Egyptian Sunday" by Ven Begamudre.

The role of early Eastern European settlers in opening up the farmlands of the West is shown in the timeless manner of family life and lore.

Quite simply then, this work offers up heartfelt personal glimpses into western and prairie patterns and lives. Secret feelings are laid bare in the language of prose and the spirit of knowledge, by those whose muses emerge from the limitless horizons of the West. •

Oh, I appreciate the circular trail Gwen Randall-Young blazes.

But any tranquility I may have found in recognizing eternal cycles is immediately offset by an \$18 price tag.

Hey, all you troubled male souls, beset by the turmoil of pov-

More Choices
a choice book

BOOKS

BY MICHAEL J. BERRY

RevUE

This is the first cookbook I have reviewed in my life, so I must ask you, dear readers, to indulge me (Indulge? Get it?) while I explore what is for me a new phenomenon.

Usually, all I can do around food is eat it, not wax poetic about its preparation, but one must constantly accept new challenges...

The *More Choice Menus* cookbook (Macmillan Canada, \$24.95, 155 pp.) is part of our society's ongoing preoccupation with eating smarter and healthier.

This usually means god-awful gastronomic homages to tofu altars and vegan shrines, enough in my politically-incorrect opinion to force one to consume nothing but the four main bachelor food groups

(sugar, starch, fats and alcohol). Surprise, surprise! *More Choice Menus* offers a wonderful alternative to the macro-chaotic diets all the rage among sensitive souls.

It was published both to raise awareness of diabetes—especially the more common non-insulin-dependent variety—and to provide healthy and tasty options which are practical, easy and nutritious for anyone concerned about diet and weight control.

Practical approach

The cookbook is the second in a series which began publication in 1993 and sold over 40,000 copies. Since about 1.5 million Canadians suffer from some form of diabetes, the importance of a simple and practical approach to meal planning is essential.

The authors, Marjorie Hollingshead and Margaret Howard, will be embarking on an eight-city promotional tour in March to share their knowledge and expertise with a wider and— if some of these dishes are available to sample—an appreciative audience.

How does Savoury Pork with Redcurrant Glaze tickle your fancy? Or a Crown Roast with Rice and Almond Dressing? Barbecued Butterfly Leg of Lamb with Red Wine Sauce?

You want breakfast and brunch suggestions? Breakfast Crêpes with Ricotta or Asparagus and Chèvre sound okay? Or maybe Tomato, Basil and Brie?

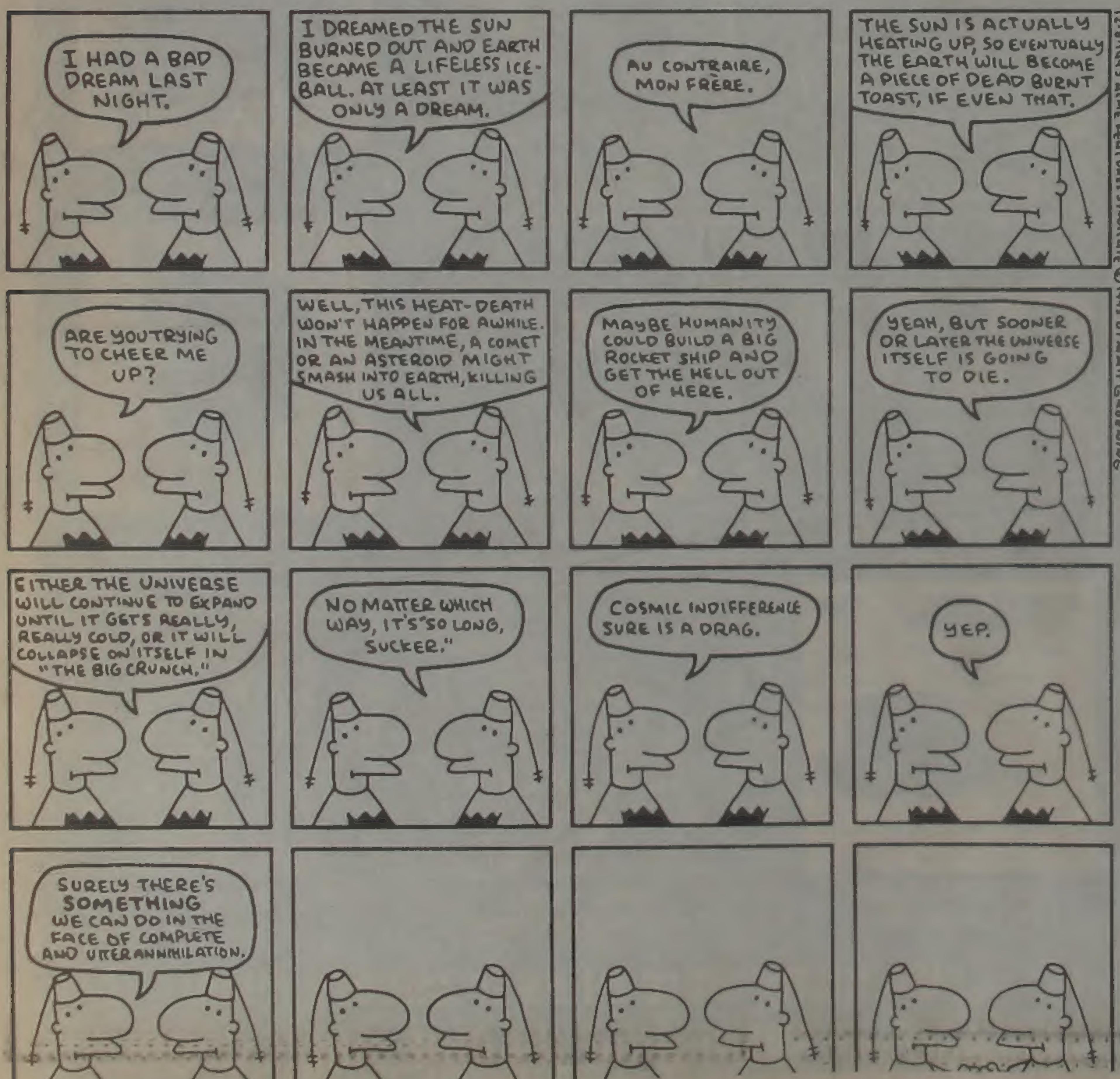
I think you get the idea. Please me while I clean the drool off my pages.

More Choice Menus shows that healthy diets and food choices don't have to be boring or difficult to prepare.

When this philosophy is combined with a sense of purpose added together with flair and imagination, the result is a cookbook and meal planning system works on all levels.

The only question I have is: what worry about now is with us?

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ENTERTAINMENT FRI & SAT

Getting 'word up' on streetspeak

The latest street lingo comin' to a club near you

those who put on a show

- the only: short for the only one
- boo: probably abbreviated from "booty," or one's current piece in place of significant other
- come for: hit on or try and pick up
- kiki: (pronounced "key-key") to flirt with heavy sexual overtones
- nasty: way of describing something positive or negative (very important to listen for context)
- aight: (pronounced "ah-ite") spoken abbreviation of the word "alright"
- mad: adjective used to describe excessive
- word up: exclamation, comparable to "listen up"
- read: to criticize or confront
- braking: the stage just before you read someone
- paid it: when someone puts you through it and now you "won't have it."
- dog: to insult
- fierce: the best—arguably an outdated term, but still widely used
- over: (pronounced "o-vah") the state of being fierce
- down: to enjoy—often heard as "get down with it"
- fly: something that is great or very good
- fat or phat: see fly
- shit: pronoun for virtually anything

• Miss Thing: a description of someone either: a) female, b) in drag or c) a queen

- Banshee: Latin
- step in or steppin': see "down"—one of the newest street terms
- step off: synonymous with "back off"
- pump: verb to describe when something is good
- on fire: the state of someone or something that is working (see work)
- slammin': see pump
- services/server: drugs/narcotics
- twirled: stoned (usually on coke or K)
- K or Special K: latest club drug kedomine
- K-hole: overdose of Special K where the individual either passes out or is immobilized
- ex or exing: condition of someone twirled on ecstasy
- buggin': negative description of someone who's lost their grip on reality



Now you, too can speak like Spike Lee.

• live for: verb to describe something that is greatly appreciated

- a show or real show: to carry on/act out (see living for the light)
- carrying: used to describe those who put on a show
- bridge and tunnel: derogatory description of non-Manhattanites in reference to how they get to the island
- throwing shade: giving attitude
- the light: attention
- cute: very hip/with it/down—the newest term for fierce
- won't have it: annoyed
- playing you: intentionally messing around
- tired: old or out of style
- done: dressed up
- gagging: either positive because one is pleasantly shocked, or negative because of something that makes one sick
- bag of chips: icing on the cake



Photo: Marsha Blackburn

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Street Vue

By Klodyne Rodney

All you folks who missed the Queer-Act: Queer conference missed one of the most synergistic weekends I've spent with the community since Loud & Queer. We all know the past couple of weeks have been packed with queer culture, but the conference was three consistently excellent days of lectures, films, poetry, readings and performance. The 15 speakers and performers encompassed the full range of Lesbigay and were brought in from across the country. Subject matter ranged from the erotic to the disturbing, to the hilarious and even to the boring. The conference was - to borrow a line from participating poet Janice Williamson - a cornucopia for "people who think of their sexuality as a utopian fruit."

The Wine and Cheese Reception on the first night at Latitude 53 set the tone for the weekend. Janice Williamson launched her new antholo-

gy Plural Desires and Erin Mouré read from her collection. Marusya Bochurkiw's selections, from The Woman Who Loved Airports, were particularly charming. Mind you, the same could be said of Alderman Michael Phair's and Peni Christopher's conversation.

Friday night featured screening of three works by Toronto video artist Richard Fung focusing on gay Asian male issues of race and sexual repression. Mark Bilko didn't stick around for drinks at Marlowe's in the Citadel, but those who did were richly rewarded with informal thoughts from Richard and his colleagues, Calgarian Heather Stretch and from Kelowna, Quentin Hughes.

The performances on Saturday afternoon were all culled from Catalyst's Loud & Queer Festival. Joining Michael Vohn - that wonderful gal

with a guy's name - who flew in from Vancouver to do her thing, were Janice Williamson and Darrin "Talent Machine" Hagen.

One of the biggest parties going down last week was the fifth Anniversary Celebration of Ike & Iggy's Wednesday Night Jam. There was free food, free booze and a draw for a Stratocaster guitar (yes you read that right) courtesy of Labar's. Tim Koslo wanted it real bad but the prize went to a guy who'd been pissing it up in the bar and entering all week. It was a serious party. Van Willmot was on the scene to play along with Zappacosta and Dwayne Sparks. Since the deal on Wednesdays is "perks for participation" Christian Mena of Maracujah and Elsie Osbourne also made appearances. Stephen Hoy tells me that the liquor was flowing and the last band didn't leave the stage until well after 4:00 a.m. Who knows when these crazy kids shut it down! They jam and party every Wednesday and the only rules are: 1) any musical style goes, 2) race, creed and colour don't matter, 3) amateurs, hobbyists and first-timers welcome, and 4) free beer if you play.

I panicked because I thought I was going to miss the whole thing. As it turned out, Warner Bros., has given Rick Ostapchuk, manager at the Garneau Theatre, the directive to extend the Bugs Bunny Film Festival for ONE MORE WEEK! Yahoo! Until April 4 you can catch 90 minutes of Bugs Bunny, Daffy Duck and Marvin the Martian a minimum of three times a day. Monday and Thursday are particularly good days because two Tasmanian Devil flicks are added to the 12 full-colour ones already scheduled! Wahoo! Chuck Jones, father of Bugs Bunny, received a Lifetime Achievement Award at the '95 Academy Awards on Monday. Eight of the cartoons are his creations. Call the Garneau for schedule information.

From all reports, it sounds like the Global Village was a great big bomb. Too Bad. Went to check out Zappacosta, only to find the Bobby Cameron Band! Don't think those skaters were a partying crowd. There were a couple hundred there to hear Bobby (for free!) and about the same the night before (when Zappacosta did play). I hope people caught on that the whole thing was happening, was free and was licensed so that Captain Tractor - just back from the land down under - had folks to play for over the weekend.

Speaking of Bobby Cameron, word is that manager Gary McGowan has hooked him into the Western Canadian leg of Hemingway Corner's tour. The band was supposed to be over at Ike & Iggy's March 28-30th, but instead Bobby and guitarist Mark Puffer will be doing a stripped down version on their own for the opening dates.

Since Bobby C. is on the road, Ike & Iggy's has booked Blak Jax S.E.C. in his place. Lead singer Santos Verga is

part of a Canadian success story. The high-energy, high-paced Edmonton band records here, sells in Italy and plays fog machine-filled casino shows nine months of the year in the United States. Go figure, but go!

To the jerks who took a baseball bat to the front window of Orlando's Bookstore in Old Strathcona: YOU BUNCH OF ASSHOLES. Vandals aren't cool. It doesn't prove you're something other than infantile. Owner Jacqueline Dumont believes the damage was an act of "bashing." I hope she's not right; however it would be least give this senseless act motivation. Sheesh! The cost of repair has been placed at \$550. Jacqueline's insurance has a deductible of \$500. Several large-hearted people have come forward with donations to help pay the cost. So, if you jerks who think that nobody really has to pay, think again. Donated funds will go beyond the cost of the window and will be donated to the Little Sisters of the Poor Defense Fund. So, maybe you should go down with some anonymous bucks right NOW.

On March 30 at 8 p.m. the doors open on an interdisciplinary night cued on THE NATURE OF OUR LIVES. Musician Dale Ladouceur along with Sticks & Stones will be providing music and Nigel Darbasie and KATE QUINN are just two examples of who will be providing poetry and stories. Tickets are \$10 and available at Audrey's, Old Strathcona's and Blackbird Myoozik.

Klodyne Rodney is a small black woman with a great big mouth. She is also an independent business woman and one of Videotron's hosts on THE EDGE. Fax a scandal or a piece of something or even an announcement to her at 426-2889. You can also email her at klodyne-rodney@mouse.edmonton.ab.ca

Eclipse Entertainment Group would like to thank the City of Edmonton and the Province of Alberta for their enthusiasm in making Model Search '96 a resounding success. We look forward to creating a united team together and warmly invite you to attend our Grand Opening on April 13, 1996.

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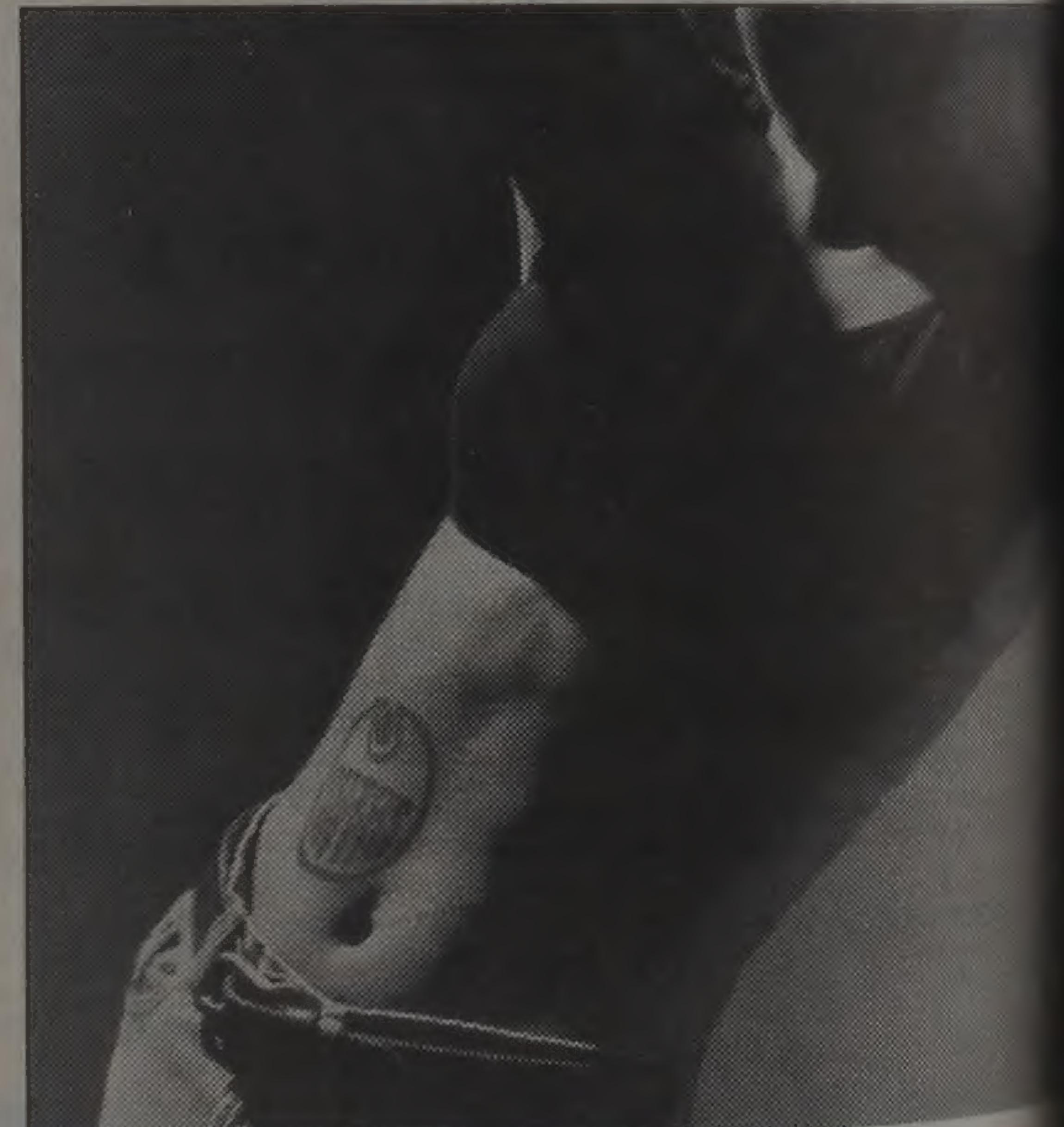
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Rain wear chic: shiny, sexy, slick

FASHION
BY RYAN GREENWOOD

In April, you'll probably see a lot of women get wet and slippery. The funny thing is there won't be rubbers in sight.

Now, get your mind out of the gutter and start thinking about rain slickers, nylon trench coats and floor-length dusters.

"The rain wear this season includes a lot of three-quarters lengths. It's all slicker-inspired and really fun," says Maria Mills, women's wear manager at Holt Renfrew.

Rain wear is one of the chapters in fashion where form and function need to play equal roles. Staying dry is as important as looking good.

The use of new age, synthetic fabrics reflects this. Mills says microfibres, wool gabardines and polyurethane are in tune with the rainy season.

Colors like yellow, red and white are not being clouded over by the grey of pre-summer drizzles. The shiny, slicker look is sexy by night, playful by day.

Interesting shapes are the safari, a belted trench which swings above the knee and the deep yellow fireman's jacket with authentic-looking panel clips.

"We are seeing a movement away from the structured shapes we were seeing. Soft, flowing shapes are really popular this season," explains Mills.

Most rain coats for women are easy this season. Simple enough that a high-knotted pony tail will complete the look.

Or try some white (yes, white!)

eyeliner to create a hint of a shine.

"Although coats are slightly more unstructured, designers are offering a lot of choices. You can wear long or short. Belted or double-breasted. There are really many options for rainwear," adds Mills.

Designers are turning to rain-resistant but not waterproof fabrics. This means the beauty element is taking place over the purpose a bit. But, that's why the umbrella was invented in the first place, wasn't it?



Photo courtesy
Holt Renfrew's
Point of View
Magazine

Pearl River eatery a shiny jewel of cuisine

FOOD
BY PHILLIPPE NOIR

RevUE

The Pearl River on 99 Street is one of those restaurants that has been around for a long time but always seems to escape your mind whenever you're thinking of a place to go.

The decor is bright, clean and tastefully decorated—there's no more black and red ensembles with fake view of the Kwan river painted on the back wall.

The new Pearl is inviting and you are received in friendly fashion as soon as you step through the door.

The live crustaceans in the lobster and crab tank in the entrance are always neat to look at. Strange how you want to poke them to see if they are real.

Our smiling hostess sits us down at a comfortable booth and leaves us with the menus.

The place is busy for midweek and there's an eclectic mix of cli-

entes: jeans sit beside Armani, a backwards baseball cap is behind a toupée—quite a mixture!

David, a co-owner and our waiter, appears, plunks complimentary tea at our table and asks us if we want anything to drink to start. I guess tea is not considered a drink in this part of the world. A Tsing Tao, a popular Chinese beer, is my choice, while my company sticks to tea.

We start our meal with some Yin Yan Rolls and Deep Fried Squid as appetizers. The rolls are an original mixture of shrimp and ham in dough, battered and deep fried.

Light and delicate

Their taste is light and delicate. The squid is tender and served with a sauce which has quite a bit of kick. Both appetizers are excellent.

We continue our meal with Szechuan Beef, Pan Fried Shrimp, Stir-Fried Mixed Vegetables and Steamed Rice.

The beef is amazing, flavorful and with a crispy texture but not

overdone. The pan-fried shrimp are huge and served with their shells on. It's a little messy to eat, but the taste and texture is definitely worth the fight.

The vegetables, a mixture of broccoli, baby corn, mushrooms, onions and water chestnuts, are fresh and balance the meal wonderfully.

Generous portions

All the portions are quite generous, which necessitates a doggy bag to retain dessert space. We round the whole meal off with Deep Fried Milk—deep fried custard balls flamed with brandy. Though a little mushy in texture, they do taste good.

The total bill is \$45.95 plus drinks, very decent for the quality of meal. Pearl River will reclaim a high position in my favorite restaurants hit list.

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Variety show bridges the gender gap

THEATRE

BY KARI KLASSEN

Geraldo, take notes. This is a show that promises not to exploit the dark side of relationships.

"I think the idea is to have a night that celebrates relationships, in a positive way, without the separation of men's groups and women's groups," said Richard Winnick, host of *The Nature of Our Love*, playing Mar. 30 at Riverdale Community Hall.

"The best way to express this is through songs, stories and theatre."

Winnick and the show's producer, Leo Campos, belong to the

PreVUE

same men's group which advocates men and women working together towards understanding.

Said Winnick: "We're trying to create some awareness of the need for communication, instead of isolated gender issues. And we're trying to do it in a positive way."

Separate explorations

Men and women have a habit of exploring relationships separately. Perhaps, said Winnick, a solution for the alienation of the sexes is to explore them together.

The Nature of Love's cast and crew is trying to do just that. The participants feel so strongly about the issue they have waived their

regular fees.

Performing the one-act play, *Sure Thing*, are Norm Usiskin and Susan Vollema. Poets include Shirley Serviss and Nigel Darbassie. Dale Ladouceur and the group Sticks and Stones will provide the evening's musical offerings and Kate Quinn will be doing some story-telling.

"It's been a privilege to share this work," Winnick said.

"People revealing their own work, instead of doing someone else's, is a much more personally vulnerable gift to be made."

Proceeds from the evening will go to the Sexual Assault Centre. At first glance, this may look like a conflict with the theme of the show, as the

Sexual Assault Centre must by necessity deal with the unpleasant side of men and women's relationships.

But Campos noted although *The Nature of Our Love* deals with the positive side of relationships, no one is pretending the other side doesn't exist.

Maybe the lack of understanding of each other's roles and needs contribute to the problems we deal with today.

Communication, then, could be a solution.

"We could have taken the traditional tack and had a forum discussing the reasons for violence," Campos said. "But we wondered whether hammering people over the head with the same message

would be helpful.

"Instead of hammering, we've chosen a less-confrontational approach."

By this method, Campos hopes to reach people who otherwise wouldn't want to listen.

Winnick also hopes the show will be an entertaining—as well as educational—experience for everyone.

"It's an opportunity to watch a bunch of very talented people performing in a touching, moving, relating, celebration-kind of evening."

The Nature of Our Love
Riverdale Hall
Mar. 30

Aussie soap stud does dinner theatre

THEATRE

PreVUE

It's fishes and loaves time at Mayfield Dinner Theatre with the mounting of *Godspell*, the early '70s politically-incorrect musical.

Musical lovers might cheer in relief: this time around there will be no nude scenes to upset the creme brûlée crowd, no renegade singer posing as Jesus. *Godspell's* Jesus is the 27-year-old Aussie import and ex-soap throb, Ian Williams.

And yes, he has acting experience. Reams of it.

Acting in his late teens, the B.C.-born heart-melter had 15 million viewers lapping up his portrayal of Adam Willis in the Australian serial, *Breakers*.

With international syndication, it's the world's second most-watched soap next to *Coronation Street*.

Williams says the 11-year stint on *Neighbours* was a little brighter than *Coronation Street's* dark

Oops!

The run of L'unitheatre's *Seins innocents* by Inge Israel at Varscona goes from Mar. 29-31, not those other dates we printed.

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themes.

"There is a real flavor of Australia, which people like—it's not as sombre as *Coronation*."

He left after a few years for the lure of live theatre. Since his departure he has toured worldwide, taking on varied roles in top-notch musicals, worked in a few movies and TV dramas—and still loves the high from the instant gratification of live theatre.

So how did Ron Ulrich, major domo of the dinner theatre, get wind of the handsome, talented star? Williams was performing in England when Ulrich was paging through an actors' availability magazine when he saw the actor's picture. Later, he found out through the actor's agent Williams had played the lead in *Godspell*.

A few years back, Williams wowed audiences at the Sydney Opera House to an extended run and rave reviews.

The musical is based on the parables of St. Matthew, but, says Williams, "it's not about that. The text comes straight from it, but the journey is far more interesting."

Oft compared to *Jesus Christ Superstar*, Williams feels the '71 *Godspell* comes out with a '60s feel.

"It works better than *Superstar*. The songs are more accessible and the show can be updated to the '90s."

"We're not using the '60s gags at all. Vietnam is done. So we're

using rap numbers and political comments on the current Ralph Klein regime."

Ooh, that should be fun. The show has 10 cast members, several very familiar to Edmontonians. There's Cathy Derkach with her fine singing and great sense of humor, John Kirkpatrick's animated stage presence and Don Aubin, last seen at the dinner theatre crooning out his no-holds-barred impression of Neil Diamond.

Musical director Van Wilmott will be camped out with his band in a trailer behind the theatre. It will be directed and choreographed by Toronto whiz Glen Kotyk, the same director who had audiences swirling and singing praises during the run of *Superstar* last summer.

Williams feels the impact of the spiritual message the show conveys will touch anyone, regardless of background. In Australia, in a scene not to be used in this production, cast members carry a prostrate Ian (as Jesus) through the audience. So taken were they by his performance as the Savior that many clamored to touch his costume.

"At the end of each show, people would be waiting to talk to me, saying how much the performance inspired them."

Godspell
Mayfield Dinner Theatre
Closes May 19



Soap suds fly when Ian Williams hits the stage.

Exhibit of artistic reactions

THEATRE

BY ARAXI ARSLANIAN

People, celebrities especially, seem to be taking up causes everywhere you go these days. Everybody's fighting the good fight against AIDS, anorexia, asthma, animal rights—you name it.

And the latest is the often-overlooked struggle for the preservation of the arts.

It's happening everywhere. The message thrust by films like *Mr. Holland's Opus*, and at the Grammys this year. In 1996, becoming a foot-soldier for the arts is as trendy as it gets.

The University of Alberta refuses to be left behind. *Museum* will run at the Timms Centre March 28-April 6. It's the final BFA show this year and shouts about the need for art loud

and clear.

"The play is peopled with every different kind of art appreciation," says Michael Murdock, the show's head honcho. "They all have high standards. Some are esoteric, some hate it, some mock it, some are more normal."

The story is set in a modern art gallery presenting "The Broken Silence," with patrons reacting in every way imaginable. Written by Tony nominee Tina Howe, this ensemble piece seeks to shake up the very essence of why we appreciate art. A great lover of the visual arts and a certified museum junkie, Howe has seen her play performed worldwide.

"Tina loves art and what it can do for people. It's very balanced, this text. It exposes the pretentious quite clearly," says Murdock.

Boasting a roster of 43 different characters, the play has inspired not only its director but its company of

actors as well. The group indulged in an improvisational exercise, visiting a local gallery and reacting in character to the presented work. The result was some intense debate Murdock confides bordered on violence.

"It's all about healthy risk-taking," he says. "Exploring and finding new things. It's a very luminous project in that sense."

At the heart of this project is the playwright's concern about the death of culture, with funds for every artistic discipline in a fiscal nose-dive. Murdock, who has lived both in Canada and the United States, has a unique point of view on the subject.

"The arts have been historically nurtured here, not like in the United States," he says. "Since the play was written for Americans, the jokes have to be changed. Canadians don't possess the same arrogance towards things."

Be forewarned if you're a Ralph

"Chainsaw" Klein fan: the piece contains a few jokes at the Budget Slasher's expense.

Other highlights include a couple who speak only in French (subtitles provided) and another who speaks in Sign Language. They're metaphors for different types of communication.

And don't be scared if you're an expert on Boticelli, Titian or Picasso. According to Howe and Murdock, masterpieces are in the making all around.

"An example of that is Emily Carr for me. It can be something that wakes you up, touches your heart, changes you significantly."

"We should have more courage to support art. It's just so easy to give up."

Museum
Timms Centre
Mar. 28-Apr. 6

Stylistic snow not enough for *Fargo*

KINEMA
REVUE

Latest from cinematic brothers Joel and Ethan Coen, *Fargo* is another example from crime-gone-wrong genre, it includes such fare as *Reservoir Dogs* and *Things To Do In the Dark When You're Dead*.

Their films in this genre, tries to mix gory violence with humor. Unfortunately, the Coen seem to have lost the ability to balance comedy and cinema, ironic since they aced the style way back with their first film, *Blood Simple*.

Fargo is a return for the Coens to deals with kidnapping, the last of their most successful to date, *Raising Arizona*, it featured the now-hot Nicolas Cage and Holly Hunter.

The film takes place in Minnesota, the Coens' home state, so it is a homecoming aspect to it. Coens excel in capturing the local dialect and accents of Minnesota, with its influence on the culture and lots of uses of the word "Yah!"

The story concerns debt-ridden salesman Jerry Lundgaard (Sam Rockwell, *Mr. Holland's Opus*) who engineers the kidnapping of his own wife in order to get money from his "well-off"

father-in-law. Lundgaard hires the unpredictable thugs Carl and Gaear to do the deed and to keep suspicions away from himself. Carl and Gaear are played respectively by Steve "Mr. Pink" Buscemi (by now pretty much a requirement for the whole crime-gone-wrong genre) and Peter Stormare, who is well-known in theatre circles for his stage collaborations with Ingmar Bergman.

Of course, Carl and Gaear are not the funny-looking pair of idiots they seem. They reveal themselves to have an incredible capacity for cruelty. After they involve themselves in a triple homicide—of which one victim is a young girl—Carl and Gaear find themselves pursued by Brainerd, Minn., police chief Marge Gunderson. As played by Frances McDormand (*Hidden Agenda*), Marge is a tough-but-sweet cop who just happens to be seven months pregnant.

Now if the film simply concerned the adventures of Marge the cop, it would have been a wonderfully quirky and delightful yarn, with the same kind of fun whimsy that saved the otherwise overindulged Coens on their last project, *The Hudsucker Proxy*.

Marge is one of the most original characters to appear on the silver screen in a long time. Even a scene of a simple lunchtime trip to a buffet restaurant with her husband (a painter vying for a contract to design



stamps) is surprisingly entertaining. This performance stands to make McDormand a star.

Unfortunately, it is a stellar performance in a somewhat lumpy film. The storyline is so redundant it makes me question why it was even put to celluloid. The Coens have done far more interesting work with far less plot, as in *Bar-*

Fargo *McDormand plays pregnant Police Chief Marge Gunderson in* *Fargo* *ton Fink.*

The story's success lies in its ability to give a Shakespearean-style approach to letting the plot move once it's in motion and the consistent stupidity of most of its characters. They eventually all reap what they've sown.

As expected, the brothers deliver an ingenious visual style, this

time taking advantage of the bleak winter landscape of the midwest. Macy does what he can to make his pathetically stupid character interesting and all told, the film does have several funny moments.

Fargo
Cineplex Odeon
Daily

North of 60 folks big winners at AMPIA

KINEMA
REVUE

On Mar. 17, the Alberta Motion Picture Industries Association (AMPIA) celebrated the achievements of its finest.

There were loads of winners from the Edmonton film community at this year's 22nd Annual Awards held in Calgary's Convention Center.

Jake and the Kid, the CanWest Global TV series taped in the Allarcom studio and on location near Leduc, won two awards.

Best Dramatic Script went to Scot Morison for his episode "Grand Plains" and Best Art Direction went to Jim O'Grady.

CBC's *North of 60* won Best Series for producers Doug MacLeod and Tom Denton of Alberta Filmworks.

Other *North of 60* awards went to Edmontonian Gil Cardinal for Best Direction (Dramatic) on "Trails & Tracks" and Nathaniel Arcand for Lead Performance by a Male for his portrayal of William.

Price of Duty, a National Film Board NorthWestenter documentary produced by Jerry Krepakewich and Graydon McCrea, won Documentary over 30 Minutes and the Best Production of the Festival.

Garth Pritchard also brought home the Rosie for Section (Non-Dramatic).

Broadcast on CBC earlier this year, *The Price of Duty* follows Canadian peacekeepers in the Balkans and pays tribute to army engineers who clear minefields.

Island of the Kings, a production of Sherwood-based Karvonen won in the Overall Sound category for Downy Karvonen, Doug Steele and Geraldson and also in Cinematography (Non-Dramatic) for Albert Karvonen and Steele.

Cynthia Wells, a member of our local film and video co-op (FAVA), won Best Experimental for her alternative dance film, *Roses... thorns... & dreams*. Peter Days of ITV News took the News and Public Affairs Rosie for his coverage of a thunderstorm on July 5, 1995.

ACCESS—the education station won in the Pub-

lic Service Announcement category for Kerrie Long and John Verburgh's work on *Get In Here*.

Lead Performance by a Female went to relative newcomer Zoe Heath in *Lip-Sync*, a 30-minute film shot in Wetaskiwin this past summer.

Edmonton producers Doug Cole and Julian Smithers of Image Works Alberta Inc. took home the Rosie for Documentary Under 30 Minutes for *Fort Calgary: A Portrait*.

Calgarian Jeth Weinrich of Red Motel Pictures won Best Music Video and Cinematography (Dramatic) for his amazing work on *Ly-O-Lay Ale Loya*.

We saw more of Nathaniel Arcand in video clips from this native band's music video shot around Drumheller.

Edmonton production company Great North Productions won the Light Information Award for the "Home Movies" episode of its science series, *Acorn, the Nature Nut*, produced by Patricia Phillips and Brenda Hennig.

Patricia also won Script (Non-Dramatic) for *St. Patrick: His Life, His Legend*, which aired on A&E this St. Patrick's Day.

AMPIA also honored Garry Toth, the departing manager of the Alberta Motion Picture Development Corporation for his steadfast support of the indigenous production community.

Jim Green of Green Epstein Productions was awarded the prestigious Alberta Economic Development and Tourism Award for his out-of-province contribution to Alberta's Film and Television Industry.

Edmonton producer Arvi Lillmatanen's connection with Epstein helped him secure a license agreement from ABC to produce *The Legend of Ruby Silver*.

A Special Jury Award was given to Fred Keating, a monument to our province's motion picture industry.

Keating, along with Sherry Kozak, Dale Auger, Michelle Armaneu, Louise Gallagher, Simon and the very hilarious Neil Grahn (fresh off his stint at *Local Heroes*) kept the audience entertained throughout the seemingly never-ending evening.

Absurd flight

KINEMA
REVUE

Executive Decision starts off with one strike against it: it is yet another aviation terrorist disaster flick.

The relatively recent *Die Hard 2* and *Passenger 57* notwithstanding, the whole genre should have been dead thanks to the wonderful lampooning it got in the *Airplane!* series of films.

But no, now Kurt Russell's got to save the plane—and he's got Steven Seagal, Halle Berry (*The Flintstones*), John Leguizamo (*To Wong Foo*), B.D. Wong (*Jurassic Park*), Oliver Platt (*Three Musketeers*), Joe Morton (*Terminator 2*) and Marla Maples along for the ride.

Actually, Seagal's not around for very long. After establishing him as Austin Travis, a tough-guy commando leader who despises the anti-terrorist think tank geek played by Russell, Seagal gets conveniently killed, allowing the rest of the movie to continue without his surly presence.

To be honest, the movie could have used some of Seagal's martial arts expertise, and a few of his "be kind to the environment" tirades might have actually given the movie some substance.

As it is, *Executive Decision* concerns some offensively stereotypical Muslim terrorists who hijack a generic 747 bound for Washington D.C. and load it up with enough nerve gas to take out the entire Western Hemisphere, or something along those lines.

Russell's tuxedo-clad character, Dr. David Grant, accompanies a group of commandos as they use a

giant stealth bomber to infiltrate the airborne 747 and attempt to seize control from within.

Forced script

Neither Grant nor Platt's engineer character were supposed to board the 747, but fortunately the scriptwriter found a way for the plot to force them aboard.

The script is tight by Hollywood standards, since absolutely everything that gets set up eventually delivers a payoff. For instance, when you see Grant nervously taking flying lessons, you know he's going to have to land the 747 later. And Platt's character's habit of chewing on plastic stir sticks leads, of course, to a plot-specific purpose later in the movie. However, Grant's later loss of his eyeglasses doesn't seem to affect his ability to effectively use a semi-automatic weapon.

Leguizamo and Morton attempt their best with what little they're given, but the dialogue in this flick is downright pathetic, even for action movie standards. Much of it is delivered in an enthusiastic monotone, which is the only way to spout lines such as "It's up to the president now, it's an executive decision!"

Some fine stunts and suspenseful moments aren't enough to redeem this loser, but it was interesting to find out what airplanes look like in the space above the passenger compartments, which is where Leguizamo's character spends most of his time.

Hopefully, the passengers on the flight in *Executive Decision* got a better movie than this.

FILM

Only kids go apeshit over *Ed*CINEMA
BY AUDREY WEBB

ReVUE

Of all the creatures with whom we share this planet, primates are closest to our species, some sharing 98.4 per cent of our DNA.

Dignified and intelligent, these beings live in complex societies, can learn sign language, participate in our space programs and play professional baseball.

Huh?

Ed tells the story of a baseball-playing chimpanzee named Ed Sullivan who helps Jack Cooper (Matt LeBlanc, Joey from *Friends*) through his pitching slump and to enjoy the game once more.

Ed also teaches Cooper about life and the need to stop and smell (or eat) the roses.

The chimp displays insight and wisdom, more so than the film's writer, David Mickey Evans, who doesn't know comedy has evolved beyond the madcap hilarity of bod-

ily functions.

While the film attempts to address serious questions about the quality of human life, Evans' only answer is to the question "Which species farts and burps the loudest?"

In vying for laughs, *Ed* is about the survival of the fartiest.

The plot was originally found on a cave wall somewhere in the jungle. Losing baseball team needs inspiration. Coach acquires chimp as mascot. Team starts to win again. Chimp becomes sick, team despondent. Chimp stages miraculous recovery and shows up in last inning of big game.

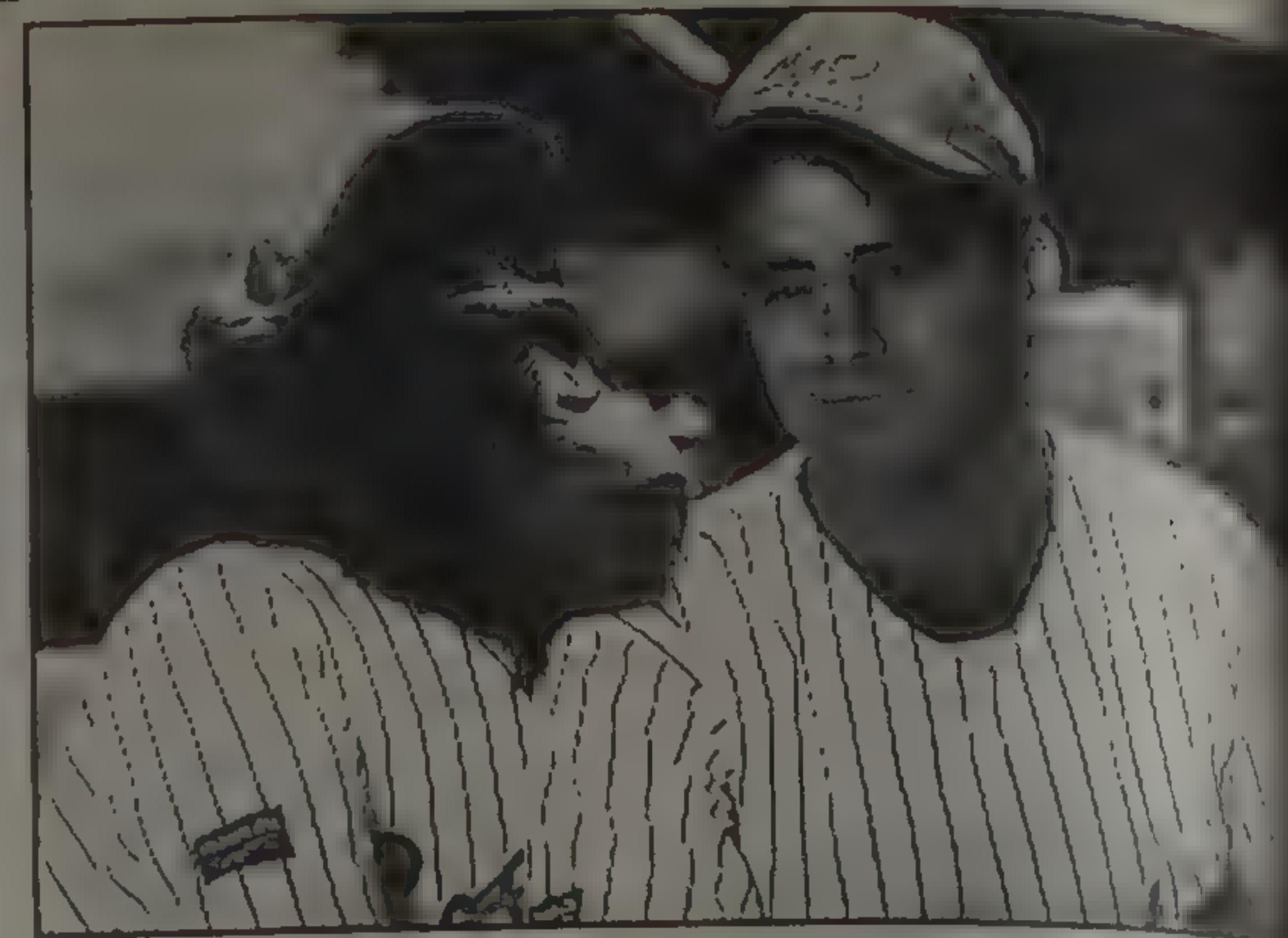
Will the team win or lose? Even if your knuckles drag on the floor, there are no surprises here.

LeBlanc makes Cooper a very likeable character. Jack Warden is the most endearing performer on the screen as the crusty-but-soft-hearted coach.

He approaches the role in a quiet and understated manner. The simplicity is appreciated as the film abounds with forced and stereotypical characters, all played without any instinct for comedy.

The chimp is portrayed by two former U.S. national gymnasts, Jay Caputo and Denise Cheshire, who take turns wearing a realistic chimp suit.

The part had been offered to



Matt Le Blanc (right) as

the earth's inhabitants, our spring tend to go apeshit well, ape shit.

Ed
Cineplex Odeon
Daily

several real chimps who turned it down, unwilling to stoop to the film's level.

In spite of all that, expect the under-12 set to be delirious with laughter. Though we regard ourselves as the most intelligent of

It's heavenly

CINEMA
BY JASON MARGOLIS

ReVUE

Angels and Insects is the latest film from Phil Haas, the director responsible for the rather unusual *Music of Chance*, a film based on a novel by Paul Auster (*Smoke*) which found Mandy Patinkin and James Spader forced into slavery due to gambling debts.

In *Angels and Insects*, based on the novel *Morpho Eugenia* by A.S. Byatt, Haas explores the theme of natural selection and evolution from a myriad of angles.

The story concerns naturalist William Adamson (Mark Rylance, *The Grass Arena*), whose research specimens from the Amazon have been destroyed in a shipwreck which almost took his life as well. Near destitute, Adamson accepts a position as a teacher in the household of a wealthy collector of flora and fauna.

Soon, he finds himself madly

in love with the collector's beautiful daughter Eugenia (Patricia, *Lethal Weapon 2*) and does objections from her conscientious brother, eventually her.

All does not go well in the triangle, and Adamson finds himself attracted to the housekeeper (Kristin Scott Thomas, *Weddings and a Funeral*) whom he has been collecting on a book about ants.

The film attempts a shocking plot twist a la *The Game*, but it's not too far off coming. Fortunately, the lush and beautiful, winsome sets and painstaking acting detail.

Factor in the film's performances and its all-around intriguing premise, and you're a real winner with *Angels and Insects*.

Angels and Insects
Cineplex Odeon
Daily

VUE MOVIES

METRO CINEMA
Colin Low Theatre, Canada Place
425-9212

Films of the Czech New Wave: LOVES OF A BLONDE (1965) A young factory girl tries for a relationship with a musician. FIREMAN'S BALL (1967) Guests steal food and gifts from a fireman's commemorative banquet. (Mar. 29-30, 7:30 p.m.)

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
343-5110

HER SISTER'S SECRET (1946) A single woman gives up her baby to her married, childless sister. (Apr. 1, 8 p.m.)

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TICKET 10:30 12:30 2:30 4:30 6:30 8:30

EXECUTIVE DECISION (PG)

Fri Sat Sun 1:30 3:30 5:30 7:30 9:30

MON 7:00 9:30

ALL DOGS GO TO HEAVEN (PG)

Fri Sat Sun 1:30 3:30 5:30 7:30 9:30

MON 7:00 9:30

LEAVING LAS VEGAS (R)

Fri Sat Sun 1:30 3:30 5:30 7:30 9:30

MON 7:00 9:30

HOMEWORLD BOUND II (G)

Fri Sat Sun 1:30 3:30 5:30 7:30 9:30

MON 7:00 9:30

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7:00 gory violence/coarse language/sexual content

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MON 7:00 9:30

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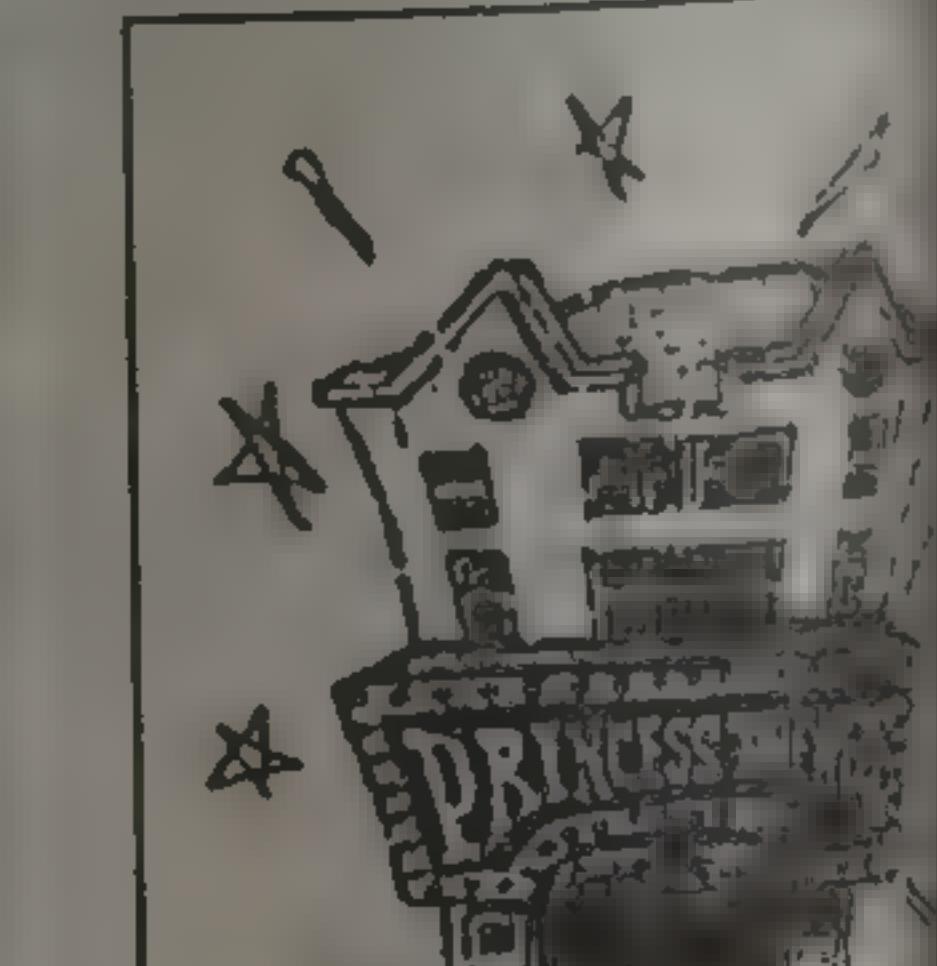
BIRDCAVE (M)

7:00 9:30

ALL DOGS GO TO HEAVEN (PG)

Fri Sat Sun 1:30 3:30 5:30 7:30 9:30

MON 7:00 9:30



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OTHELLO (1995) (M)
TUESDAY, APRIL 2
OTHELLO (1995) (M)
EAT DRINK MAN WOMAN (PG)
WEDNESDAY, APRIL 3
RICHARD III (M)
OTHELLO (1995) (M)

Herzog mania

The German iconoclast shares his lessons on filmmaking and the general flakiness of life

CINEMA
BY RUSSELL
HULSET

PreVUE

How to be a filmmaker: Lesson One. Never actually talk about your next project.

Excitement was in the air at Local Heroes earlier this month. There was a real filmmaker in town. An iconoclast. An artist who makes his own rules. A hero for those few people who like their films to give them something to think about after the credits roll. A man who actually worked with European acting legend Klaus Kinski.

The moment filmmaker Werner Herzog arrived, he was accosted left and right by filmmakers and their ilk, trying to get the his opinions on their upcoming projects. He was polite, but obviously bored.

Topping his list of topics he wanted to talk about were Edmonton landmarks—in particular, the West Edmonton Mall.

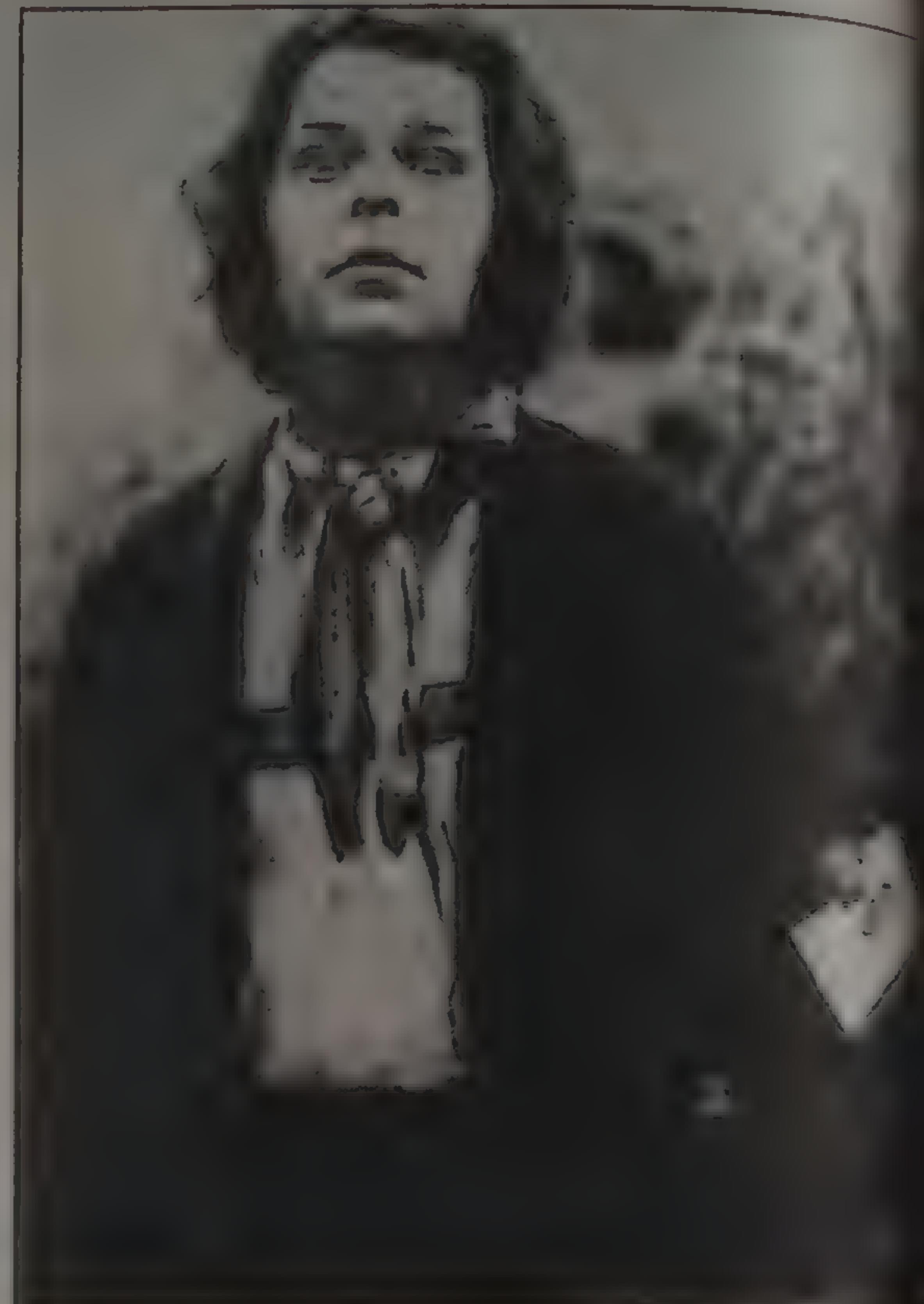
Herzog, one of the foremost filmmakers of this generation, was in Edmonton and the only thing in which he evidenced any interest is an ugly, air-conditioned monument to rampant consumerism.

The mall was described to him and he got excited. The images were described to Herzog and he asked how much one of the submarines would weigh.

It's an ironic anecdote considering Herzog's legacy. Best known for his 1982 work *Fitzcarraldo*, which won him a best director award at the Cannes Film Festival, and for *Kaspar Hauser*, another Cannes winner (for Best Picture) eight years earlier, Herzog's style has influenced everyone from Francis Ford Coppola (*Apocalypse Now*) to recent Oscar winner Mel Gibson (*Braveheart*).

He was also a key player in the German film explosion of the late '60s which spawned careers for peers like Wim Wenders (*Paris, Texas* starring Kinski's daughter Nastassja) and Margarethe von Trotta (*The Promise*).

Several Herzog films are historical epics set in far-off lands like Africa (*Cobra Verde*) and South America (*Aguirre, Wrath of God*). Some of his releases have dealt with how his native Germany came to terms with life during wartime (*Kaspar Hauser*, *Even Dwarves Started Small*), but his trademark has been the obsessive traits which somehow take over and dominate his characters.



"I am my films," said Herzog.

Lesson 2. Start young.

The next morning Local Heroes organizer and local icon Jan Miller introduced Herzog to a huge crowd. The room was packed and people cheered when he was introduced.

Could all these people actually have been that familiar with his work? Probably not; a straw poll taken during the seminar indicated most people there had not seen even one Herzog film.

Despite this, they listened in rapt attention as Herzog spoke about how he knew he was destined to be a filmmaker since the age of 14, the same age he converted to Roman Catholicism.

He spoke of his fascination with Albania and of walking through Greece and Yugoslavia with Albania always on his left until he reached the Adriatic Sea. At some point during this walk he realized filmmaking would not be an easy life.

When he got home he began submitting screenplays. At 17, Herzog began making his first phone calls to a production company that liked one of his screenplays.

When he finally met the producers it took them all of 15 seconds to throw him onto the street when they realized he was still a teenager.

Lesson 3. Walk to all the important things in your life.

Walking is what gets Herzog where he wants to be in a creative and spiritual sense. He walked across the Alps to propose marriage to his wife. He walked from Munich to Paris when legendary filmmaker Lotte Eisner was dying. This pilgrimage kept her alive for another eight years.

And when you walk, don't carry a big pack and a lot of money. Rely on the kindness of strangers to put you up for the night. Break into campers, mobile homes (only empty ones and don't do any real damage—see lesson 4) or anything else that might shelter you from the elements.

Lesson 4. Carry lockpicks. A filmmaker should be prepared to break in to get a film done.

One never knows when a building necessary for that crucial shot

will suddenly be declared off limits or when the owners of an obstructing truck inexplicably decline to move it a lousy 60 feet.

This is when lockpicks come in handy. Herzog has not let anything in get the way of the film he wanted to make—certainly nothing so trivial as a locked door.

Forgery is another skill that every filmmaker should cultivate. While shooting *Fitzcarraldo*, war broke out between Ecuador and Peru and an army commander refused to let Herzog film where he wanted. Undaunted, Herzog forged a document from the president of Peru, complete with a German language photo copyright stamp and presented it to the commander who then fell over himself.

Lesson 5. Don't be afraid of your actors and use them for everything.

Rock star Mick Jagger was originally set to star in *Fitzcarraldo*. Shooting did indeed begin with him. Jagger's greater use however was as chauffeur, driving the bus back and forth between the shooting locations and their temporary residence.

With some notable exceptions—such as Klaus Kinski, the eventual star of *Fitzcarraldo*—Herzog has avoided using professional actors.

"Professional actors too often have their own agenda. And that agenda is rarely the same as mine."

Lesson 6. Pick up equipment whenever and wherever you can.

While strolling through a film school, Herzog noticed a room that was always kept locked was now open—and a 35 mm projector was resting on a shelf.

He appropriated the camera and shot his first seven films using it, including *Aguirre, Wrath of God*.

Lesson 7. Do not go to film school.

Apparently, no half-decent filmmaker has ever gone to film school.

In film schools, "the only thing that is taught is how to make films, and the thing that filmmakers really need to know is life."

And remember: "Story boarding (sketching pictures of scenes in a film before filming begins, something taught in film school) is the death of film. Knowing exactly what you are going to do before you begin filming is absurd. You can never know what will happen."

Lesson 8. Get a life.

In a curious fit of synchronicity, Metro Cinema is showing eight of Herzog's films nicely corresponding with his eight filmmaking lessons. And Herzog has kindly put his life up on the screen so all of us who lack lives can borrow his.

There is a chance Herzog will be back in Edmonton to shoot a few scenes for one of his upcoming films. The film he would like to shoot in West Edmonton Mall is based on a book concerning a man who was convicted just released from prison and would involve some Edmontonians standing perfectly still for an extended period.

Eight helpings of Werner Herzog

Metro Cinema will screen the following Werner Herzog films in mid-April:

• *Signs of Life* and *Even Dwarves Started Small* (Apr. 12):

Signs of Life, Herzog's first feature-length film, is set on small Greek island during the Second World War. The island is unimportant to either side, but as it contains a small German arsenal a paratrooper is sent to guard it. With nothing to do the soldier slowly goes mad. Herzog calls *Signs of Life* his "only really innocent film."

Even Dwarves Started Small is a disquieting work. Featuring a cast of dwarves, the film is often described as an attack on failed revolutions. Herzog merely says it was his first real attempt at "being weird."

• *Aguirre, Wrath of God* and *Land of Silence and Darkness* (Apr. 13):

Aguirre stars Klaus Kinski as a conquistador who leads 11,000 adventurers into the Peruvian jungle to search for the lost city of gold. He slowly goes mad (natch), declares

himself the wrath of God, and decides to marry his daughter to begin a master race in El Dorado.

Land of Silence and Darkness is a documentary in the Herzog sense—that is, every scene was considered and rehearsed. *Land of Silence* concerns Fini Straubinger, a woman who lost her sight and hearing in her teens. Thirty years later, she decides her mission in life is help people who, like her, are in the land of silence and darkness.

• *The Enigma of Kaspar Hauser* (also known as *Every Man for Himself and God Against All*) and *Cobra Verde* (Apr. 19):

Supposedly based on a true story, the title character of *Kasper Hauser* emerges from prison unable to speak or even identify with other human beings. The film begins as an examination of innocence and ends with the evil of a considered standard for existence.

Cobra Verde again stars Klaus Kinski and is the last film he and Herzog made

together. Based on Bruce Chatwin's novel *The Viceroy of Ouidah* and shot in Colombia, Brazil and Ghana, the title character is a ruined Brazilian rancher turned slave-trader in 19th century Africa.

• *Fitzcarraldo* and *Fata Morgana* (April 20):

Made with Kinski when Mick Jagger either became ill or got tired of driving the bus, *Fitzcarraldo* is arguably Herzog's most controversial film. Kinski plays a slightly mad Irishman who decides to build a opera house in the middle of the Amazonian rain forest. *Fitzcarraldo* is also the film in which Herzog allegedly threatened Kinski with a gun. Herzog denies this, but says it is something he was not above doing.

The last film in the series, *Fata Morgana*, was shot entirely in the Sahara. The only science fiction film Herzog made, it is invariably described with such terms as "abstract," "haunting" and "lyrical." The film itself is indecipherable, though undeniably beautiful.

Werner Herzog film series

Metro Cinema

Apr. 12-13, 19-20

MONDAY

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WEDNESDAY

THURSDAY

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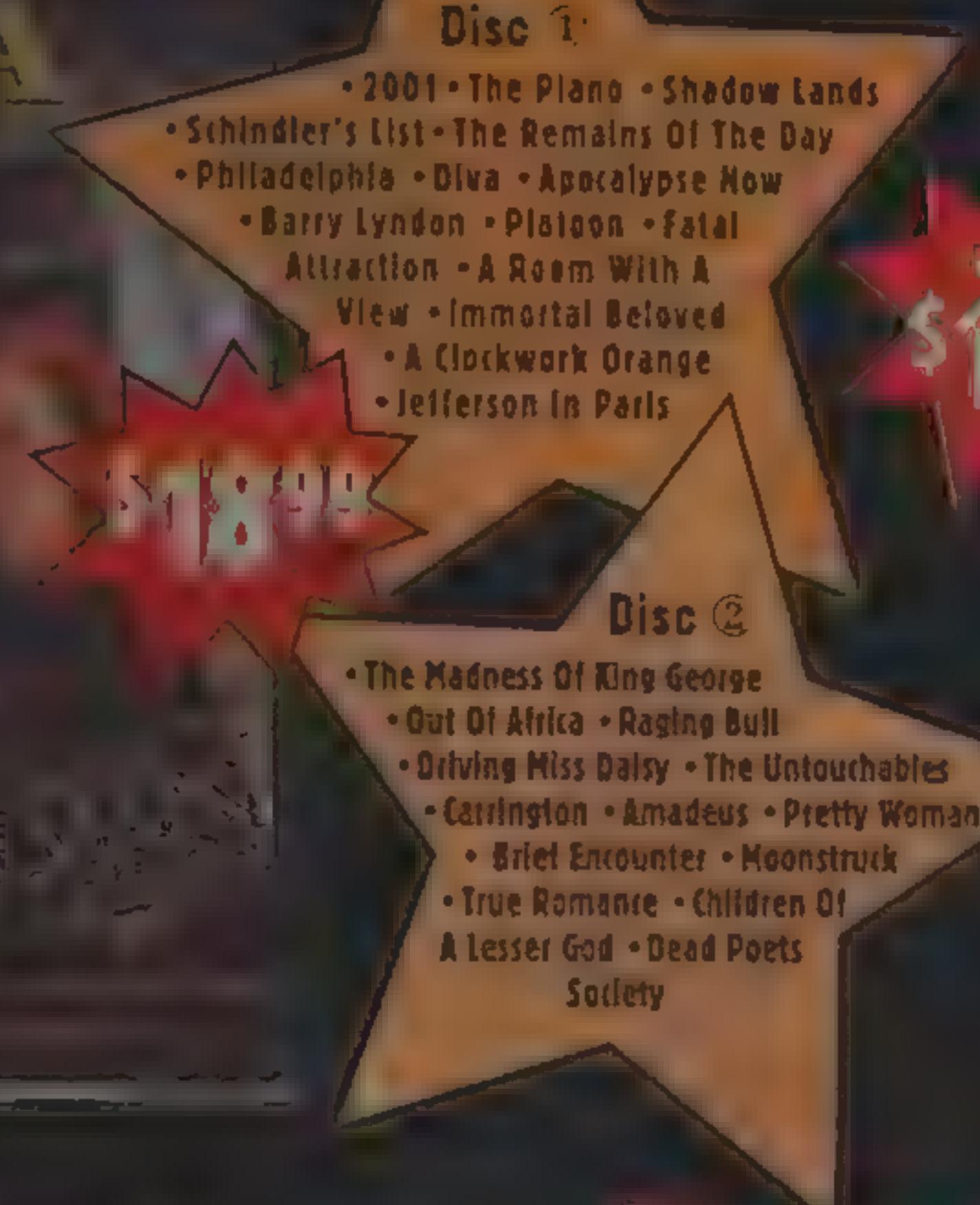


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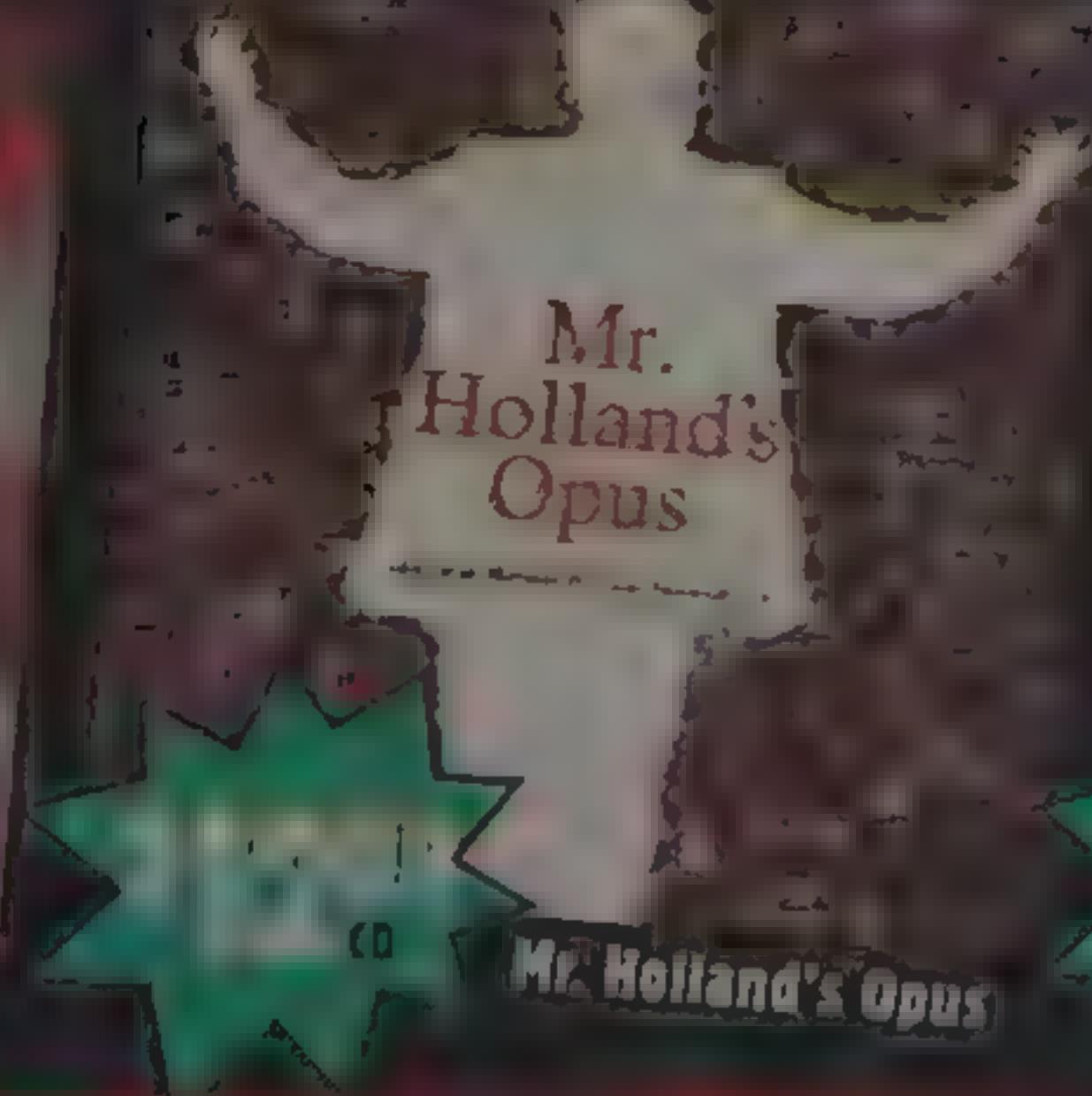
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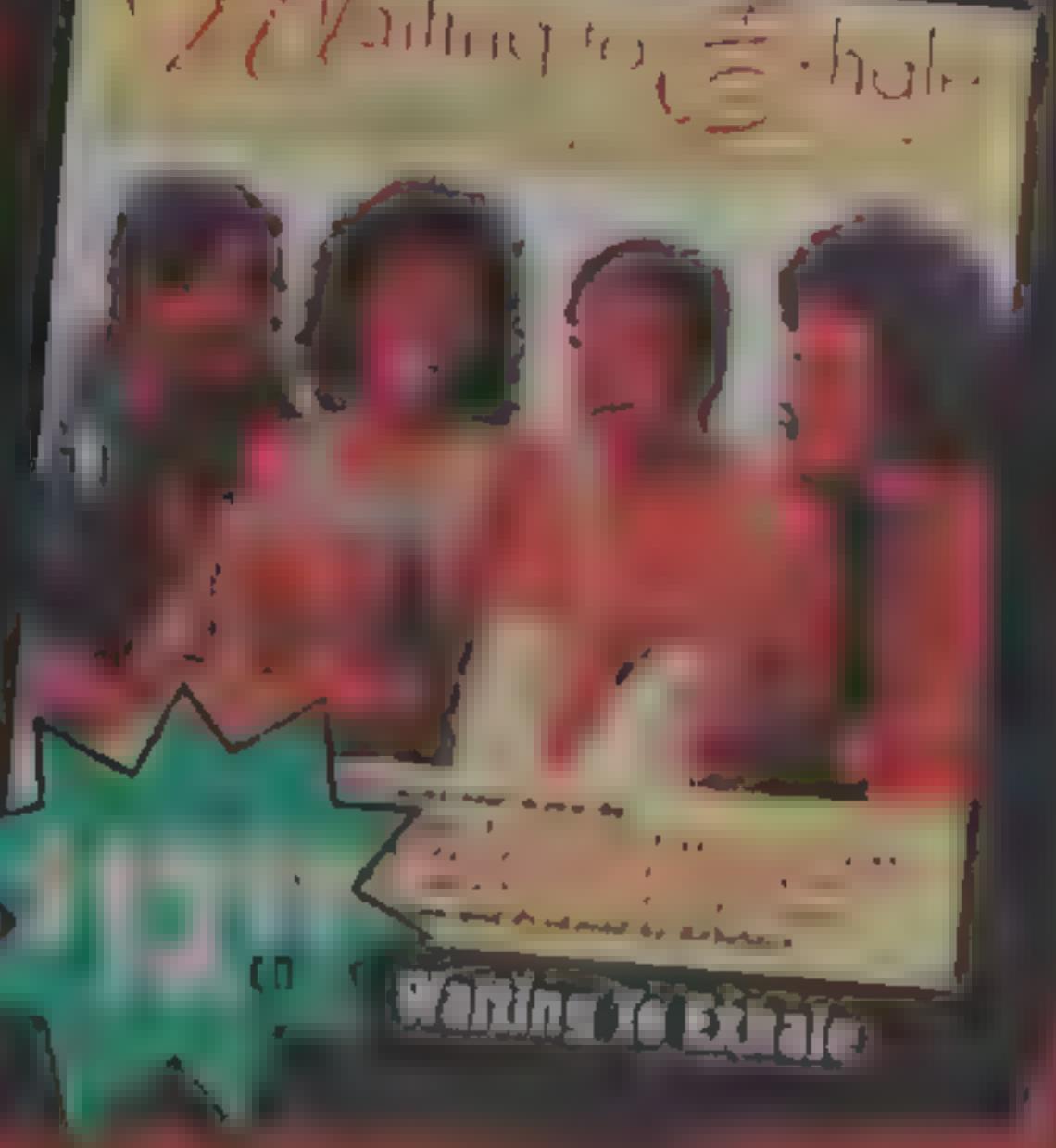
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ARTS

Music makes him free

Rimouski, Que. pianist ready for date with the Edmonton Symphony

CLASSICAL
BY CHAUNCEY FLATHERSTONE

PreVUE

André Laplante chuckles at celebrity and the comparisons it inspires:

"My nephew thinks I look like Tom Petty."

By George, he does, too.

Concert pianist Laplante is featured in the Edmonton Symphony Orchestra's Magnificent Master Series.

ESO maestro Grzegorz Nowak's selection for Laplante's two-night stopover: Prokofiev's Concerto No. 3.

Laplante's Rimouski, Que. twang remains after 25 years in New York, perfectly suited to someone who doesn't take himself too seriously.

A hardened theme of discipline builds, though, as Laplante talks of his music.

"I have 42 concertos in my repertoire," he says. "And I have like, my God, I can't even tell you how many hours—I mean, I would have to go in terms of hours—of recital pieces."

Prokofiev's concerto could score a World Wrestling Federation showdown. Light and melodic at first, it moves into symphonic buffoonery, then onto a cage match between the soloist and orchestra.

Unfortunately, Nowak, who was scheduled for the bout, won't be there to referee. Stepping in at relatively short notice is Vladimir Conta of the Regina Symphony. Laplante doesn't foresee any complications.

"I think what would be more difficult is that if I play already a performance with Mr. Nowak and then all of a sudden he has to go," he says.

"The system we live in is geared towards production. It's not geared toward much else. Look at the theatre situation in Toronto, for example. They have The Phantom, they have this, they have that. I think they weigh the money, they don't even count it."

—André Laplante

Touring schedules, recording dates, deadlines—he recognizes their necessity.

They, however, impose a discipline beyond music and Laplante reveals an unexpected, albeit good-natured, cynicism.

"The system we live in is geared towards production." His chuckle is drier now.

Big productions

"It's not geared toward much else. Look at the theatre situation in Toronto, for example. They have *The Phantom*, they have this, they have that. I think they weigh the money, they don't even count it. It's a big production."

"When artists play with symphony orchestras, what we all have to be aware of is there are unions and there is a certain amount of time to work with. So it's very rare that a conductor and soloist have such a good relationship that we can talk about the performance and what we want to do a long time in advance."

"It's not music as it was last century."

So what of unforeseen circumstances, good days and bad: do they come through the piano in

performance?

"It probably does. Not as much as you might think." Laplante outlines a regime where the music supercedes the system and the artist.

"It's the everyday work we do at home," he says. "If I've really had a crappy day and I get 10 minutes or 15 minutes before the performance, I've had enough playing experience to be able to say for myself, at least, you get to be in a special state."

"If you've practiced well, the nervousness or expectation of playing something, for me, translates into having something very positive to say about the piece."

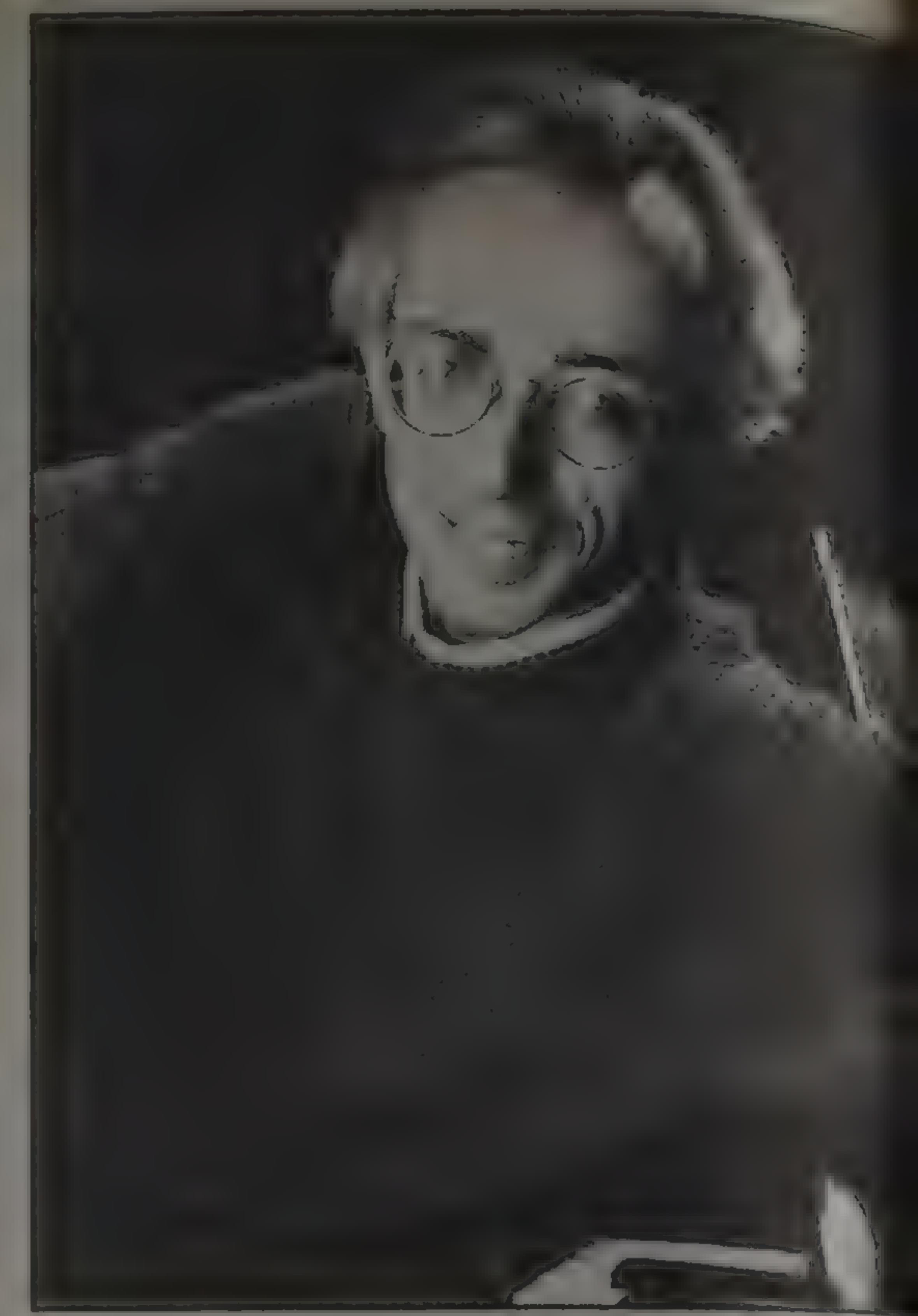
"You have to go and kick yourself in the right place, go and get into the music."

While André Laplante loves his Brahms, Tchaikovsky and Prokofiev, it's a recital drawn from his plethora of smaller works where he most often feels the joy of simply playing:

"You sit down and you play. You can feel very free. You can say 'Wow, that's really, really nice.'"

André Laplante

March 29-30



Encouraging Alberta dancer

DANCE

BY ANDREA BABIKOVICH

On March 16, a group of representatives from the Edmonton dance community did their part for the greater Alberta dance community.

The Edmonton contingent jumped on a bus headed for Calgary for two days of workshops and brainstorming at Alberta Dance Alliance's Visioning Dance 2000.

Christine Hanrahan, a physical education and recreation professor at the University of Alberta and president of the ADA board, describes the weekend as a success.

"The objectives were to build links between tour groups—professional companies, independent artists, educators and recreational dancers—and to unite their voices in changing financial times."

Sounds like a tall order, but the ADA's methods were innovative and the participants were respectful of each other's differences.

The four stakeholder groups were sent to find common ground and to find solutions with help from a professional facilitator. With flip charts and big felt pens, it sounds like your run-of-the-mill conference activity. But it becomes much more interesting when ADA gives \$1,000 to each group to spend as the collective sees fit.

The professional companies want to spend their money on developing their audience bases. An idea for a dance festival which would access schools to generate interest for future generations was discussed. The life of an independent

artist can be a lonely one. They found they need to feel a sense of community, maintaining their autonomy and a sense of independence covering topics like promotion and administration of their idea.

Though the educators go to come from diverse backgrounds—universities to private studios, from kindergarten to college-aged students—they leaned toward a sense of community and a shared respect for all aspects of the dance form. They chose to spend their time and energy on educational documents.

Groups that include contemporary, modern, and ballroom dance expressed concern at the dearth of affordable space to practice and perform. They spend their time on a study of viable spaces for dance activities in Alberta.

It is an admirable outcome that a group of approximately 50 people, who tend to be isolated through region, levels and styles, can come together to do anything constructive.

Hell, getting that many people to do anything constructive in a single afternoon is miraculous.

"ADA facilitated the coming together of the community, and the ball is now in their court," explains Hanrahan.

"We have another forum planned for October '96 to help the follow-through and the implementation must be spent by December 1996."

With the commitment of organizations like the Alberta Dance Alliance, individuals like Hanrahan and the dance community, and all its forms of pitching in, tickets to that big show in the uncle's barn will be on sale by year 2000.

Script letters are life

VISUAL ARTS

PreVUE

Demonstrating the artistic side of calligraphy is the focus of the current F.A.B. Gallery retrospective of Dick Beasley.

Running until April 4, this show enables patrons to see calligraphy as far more than skillful penmanship.

Using a number of mediums, from oils to inks to computer generated images, Beasley was able to translate his fascination with letter forms into graphic images.

Trained in advertising design, with a Masters in painting and print making, Beasley spent his developmental years in New York.

From there he acquired a number of teaching jobs and he finally settled in Flagstaff, Arizona where he taught Fine Art from 1968 until he passed away in 1992.

Through the years, Beasley developed an attitude which treated letters as a form unto themselves, rather than mere representational

ble piece of himself in the work. His treatment of letters showed parts of himself.

Another aspect that marks his work is the lack of graphic images while still maintaining a sense of art.

Almost all sense of image Beasley was able to achieve was done merely through the styling, placement and coloring of letters.

Currently running with the Beasley exhibit is, *Skating with Words*, a juried exhibition of calligraphic works by local artists.

This smaller showing is a part of the Feel the Spirit calendar of events which celebrates the World Figure Skating Championships. The pieces range from simple styled text to a mixture of image and word.

As an added incentive, the F.A.B. Gallery is running a number of demonstrations in calligraphy. Call 492-2081 for times and dates.

Dick Beasley retrospective
F.A.B. Gallery
University of Alberta
Closes Apr. 4

MUSIC

Harris wrecks tradition

ENTRY
JULIA E.
IN
PreVUE

Beware of the *Wrecking Ball*. When first heard it is shock-intense and later becomes a favorite.

country legend Emmylou Harris and acclaimed producer Daniel Lanois make a formidable team. They have created an album filled with Harris's lush vocals set against a surreal backdrop.

Harris has a fan of Lanois for a time—of albums he produced (by such artists as U2, Bob Dylan and Peter Gabriel) and his work. He brings a deep, dark sphere to his projects.

When Harris was asked by record company, Asylum, the label she was most interested in recording her next album with, the choice was easy.

"I wasn't even thinking we'd do a record together. It was an answer to that question,"

the soft-spoken Harris over phone from Nashville.

Asylum followed up on Harris's request and called Lanois to see if he was interested and if he had the time.

It turned out he was, on both

counts. "I was the one who asked him to do it," Harris states matter-of-

factly.

Wrecking Ball is Harris's most eclectic work to date. Lanois and his band do backup duty, while Harris performs songs penned by Lanois, herself and some of songwriting's finest talents—like Steve Earle, Lucinda Williams and Neil Young, who wrote the album's title cut.

In what turned out to be star-studded recording sessions, many of the songwriters showed up in the studio.

"It's always interesting to see what the songwriter brings," says Harris. "You're sort of getting back to the source and that's never a bad thing to do. It ended up opening up the songs for me."

"Weird" record

Harris describes *Wrecking Ball* as her "weird" record.

"I didn't want it to be categorizable, and I used that phrase when I talked about the record I wanted to make."

"I didn't have any preconceived ideas. I didn't want anybody else to and the strongest defining things about it would be that Daniel would be the producer."

Die-hard fans shouldn't be shocked by Harris's new ideas, though she says she might have been shocked herself if she'd heard the album and not been involved

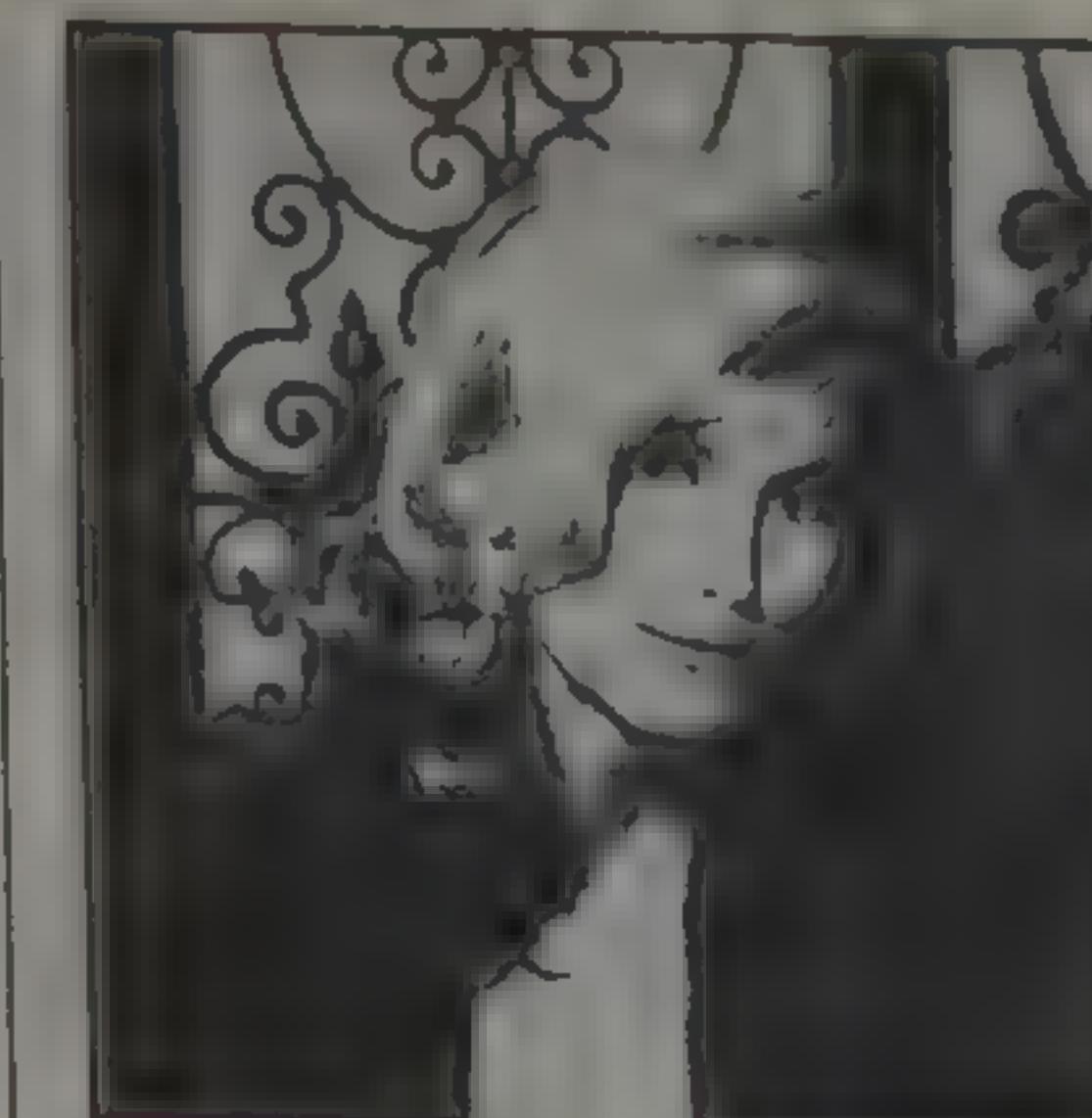


Photo: Caroline Greyshock

Emmylou Harris

in the process.

"I think my audience has over the years expected me to take left turns here and there," she explains. "This was probably more of a leap than I had taken in a long time—sonically anyway. In terms of the song collection, I have always had an eclectic variety of songs."

When asked about what continues to keep the 30 year studio-and-stage vet excited about her work, Harris's answer is surprisingly short and direct.

"Songs. If I have a song I am excited about, then I will go through the whole thing just to be able to sing the songs."

"It sounds pretty simplistic, but it's true."

Emmylou Harris
Myer Horowitz Theatre
April 2

Boys do kitchen patrol

PreVUE

We ask artists to show us the truth. It's a good thing when it calls a spade a spade, but a weather-beaten spade can be seen as more than that. To make a telephone call, most people prefer a modern cellular phone over a bulky rotary. However, by taking away the functionality of both and just looking at them as objects of some significance, the sleek cell phone suddenly has no "soul," as the now-obsolete rotary phone now possesses a semi-mystique of its own.

The same goes for things like old towns, abandoned homes and those unnaturally quiet winter nights when sparkling icefalls fill the air with a mixture of wonder and foreboding. To understand this way of seeing is to get a better handle on Coffey's artistic approach. Calgary artist, musician and painter (and one half of Cal's folky foothill-billies the Kitchen Boys) is fascinated with the haunting quality of inanimate objects and the moods they can elicit.

From his farmhouse in Cochrane, Coffey has a number of things on the go. Besides playing and writing new songs with partner Jay Bigam (the other half of the Kitchen Boys), he and Barbara Moore (who is, not incidentally, Coffey's real-life half) have been working together on a multi-level collaboration featuring music, dance and

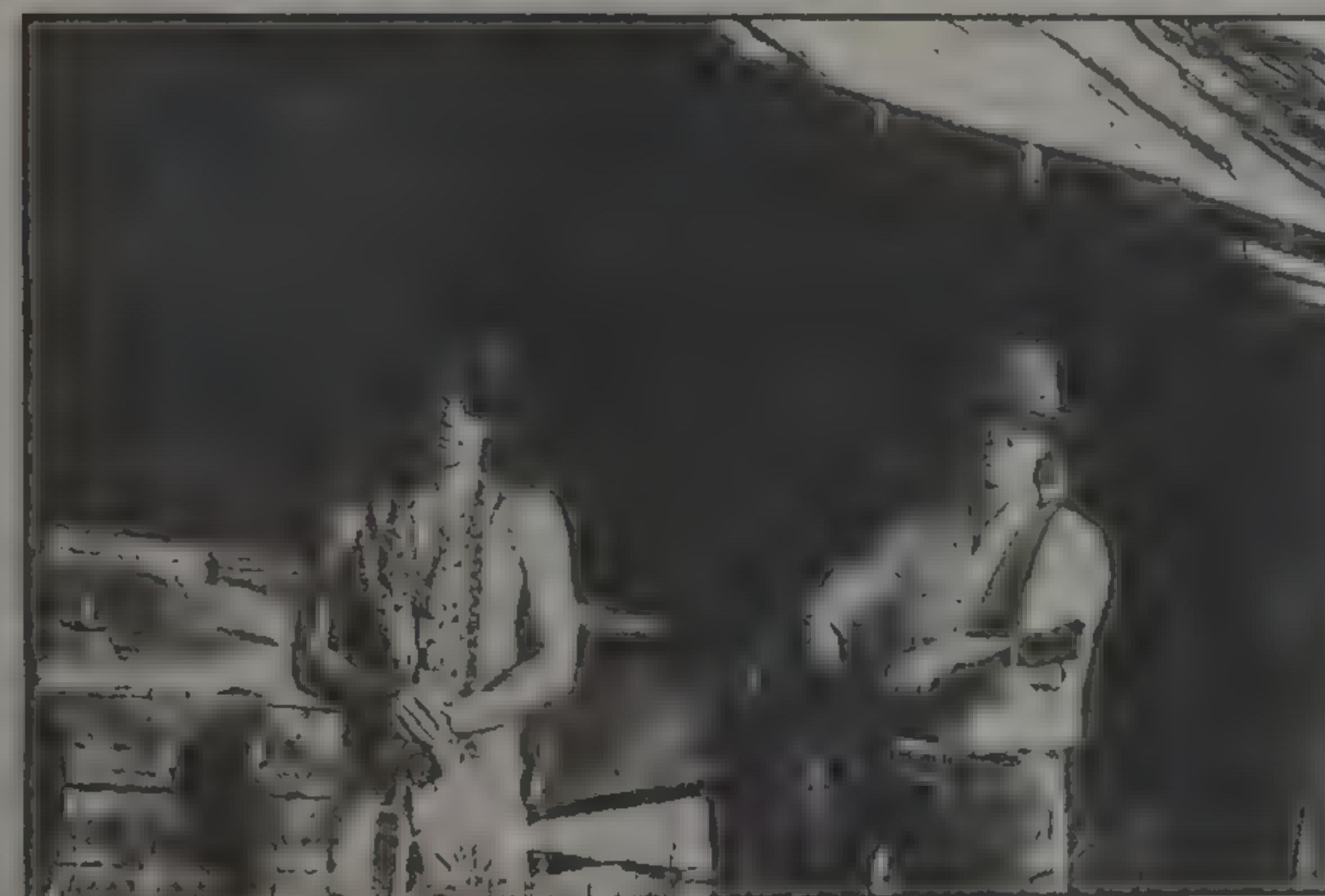


Photo: Barbara Moore Coffey

The Kitchen Boys

production stages, with storyboard, choreography, visual design and, of course, original music already on the way.

Influenced by the surreal, grainy dreamscapes seen in films such as the classic *Cabinet of Dr. Caligari*, Coffey says it's an attempt at a personal expression of reality that has "real-time atmosphere." That is, to capture for the viewer the interpretation of everyday objects and occurrences trigger internal responses.

As he also dabbles in painting and sculpting, the onetime ACA student feels the film media affords opportunities for expression music alone cannot match. At the heart of it is an attempt to capture certain societal landmarks in order to reclaim a "lost culture," those little identifiers of our distinctness which, in their bare simplicity, are always visible but painfully overlooked.

Described as being full of "melancholic, reflective, Cohen-esque" imagery, the multi-disciplinary effort already reflects some of Coffey's previous work.

Shooting should begin in May or June, if the proposal goes through. If not, he's got other fish to fry.

A series of graphite drawings simply entitled *A Boy And His Dog* will be shown in Red Deer beginning July 18. It's also an experiment of sorts. The solo show is what Coffey calls "the most subtle form of rebellion."

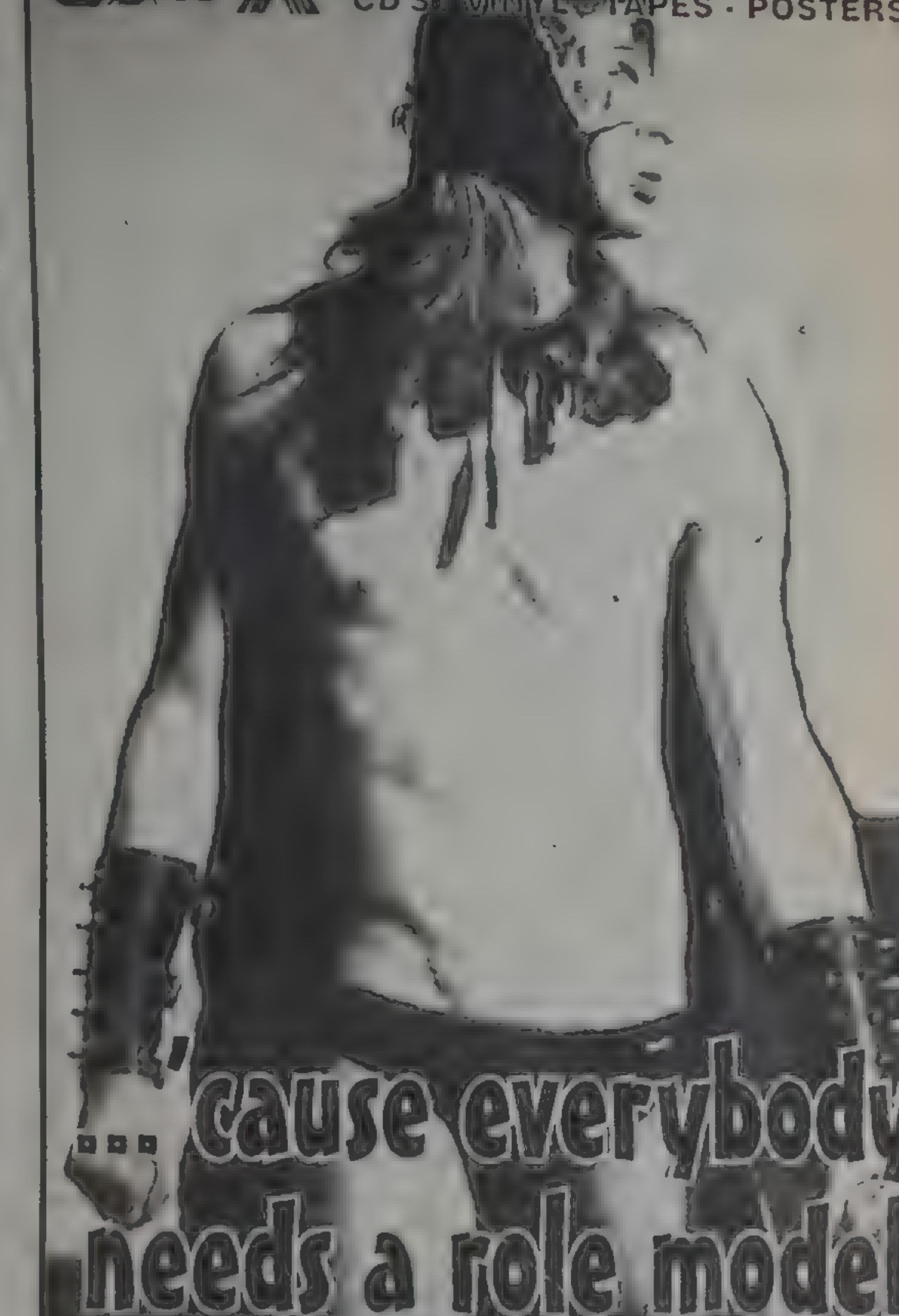
As Coffey is not one to get too excited about over-intellectualization, the idea is to get away from pretentious "artspeak"—which he seems to come up against frequently—by avoiding a lofty premise: this is simply a day in the life of a boy and his dog.

Anything else is reading too much into it, something Coffey half expects will happen anyway.

"But," he's quick to point out, "it's not a scheme to make people look stupid."

The Kitchen Boys
w/ opening act
Jenny Allen
City Media Club

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The sordid story of a CMW moocher

INDUSTRY

BY STEPHEN HUMPHREY

I'm sitting right now with an album on my stereo called *Tbriller*.

No, not that *Tbriller*. This is *Tbriller* by Son, a 23-year-old Toronto curmudgeon hung up on Prince, Elvis Costello wise-ass lyrics and analogue synths.

It's the best thing in my Canadian Music Week grab bag aside from the Molson Canadian Rocks mouse pad. A gem of originality, especially next to the CMW compilation disc of post-grunge and new punk (i.e. new country with studs) where Pal Joey is the only saving grace.

Hey, I'm a music writer in for a week of freebies, so what's my hangup? Maybe it's how a 100 bands show up and so do a 100 suits telling them how to play music; if you just read off the workshop titles you might think you were at a banker's convention.

Maybe it's how CMW's Canada-first rhetoric comes out telling us that rock 'n' roll and Canadian culture are about selling beer. Maybe it's that CMW contains music the way the Eaton Centre contains civilization.

But hey, there's the bands. While the A&Rs are playing "wine me, dine me, slime me," you have Atlanta's impotent Sea Snakes doing homosexual grindcore with numbers like "Caught AIDS From a Dead Man."

Or Raw Energy's Noah Fence (now Five Knuckle Chuckle) who were so punk rock they didn't even play. A minute into the set, when the big-framed singer had nearly demolished the drums by fluke, the guitar amp blew, leaving them cracking one-liners while the techs scrambled and their 15 minutes drained away.

They recovered their wattage way too late, and left us hanging with those famous last words: "We sucked tonight."

No one would sign them, but you can't predict them—unlike the Killjoys who came on for a dreary hour the same evening. You could set your watch by this band, right up to the clumsy pit during their alt-rock-MOR hit, "Today I Hate Everyone," right up to the Doc Marten that ground into my shin.

Not to knock Boundless Entertainment, who were showcasing their wares that night. They made their name on the Killjoys—and may even like them—but have also hooked onto Rhea's Obsession, who are pure pagan pleasure from start to finish.

Built on keyboard washes, interstellar overdrive guitar, tribal drumming and vocalist Sue Huff's haunting vocals, Rhea's Obsession bewitched the assembled crowd into a blissful 30 minutes of somewhere else, something else and pure experimentalism which never departed from beauty.

Their album *Initiation* is out on the indie Spider Records. Watch for it. Put them and Eric's Trip, who turned on a room full of shoulder-surfing hippies with their beautiful noise, and you may never need to rejoin this plane.

The biggest kick of all, though, was a band I was prepared to hate: Project 9, the dream child of two Salvadoran brothers who can pull off anything from Latino acid jazz to metal jazz to Cars covers (in a blue dress!).

They've taken chances on outside-the-arena projects like cosmic black consciousness performance poet "the Irregular Black Star" Shafiq (who collided head-on with P9 briefly on Friday night at the El Mocombo between his sample tapes and light-speed verification). Then there's Los Cholos, which up till now was the obnoxious offspring of P9 the band proudly dragged around to every gig.

Let me try to describe it: the lead singer comes back as a lizard man, the volume goes up to 20, and taste flies out the window. It wasn't until that special Friday that I truly gloried in this pure bastard evil.

Rarely dispossessed that night, they burst out like Kabuki theatre in a biker bar, with lizard man lapsing into spasms of

screaming, dancing like Robocop on amphetamines, singing beer from the crowd, scaring the front row and bringing a couple of us close to concussion.

It was carnage. It was rock 'n' roll.

And, oh yeah, who can forget the eternal label-shop Art Bergman, who's snapped up and crushed his own success like it was a succession of Dixie cups? Who slurs more by habit than by the effect of any intoxicant? Who's a song he introduced as a marriage proposal called "Ruin Life?" Who nearly clocked the *Chart* magazine rep who called him backstage to take an award? Whose between-song-patter resembled something like this:

"Yeah, let's play this kind of musical brotherhood thing and pretend we don't all really hate each other. I like musicians. Especially when they talk shop. I hate it when people talk shop..."

How does that one go? "I want to be a has-been on the comeback trail?" I'm bound for Vegas." That wise, gruff old man was perhaps the last necessary dose of medicine to absorb and define the contradictions around us.

After all, what am I complaining about? I was in for a week of entertainment, attaining marginal status with an executive pass and industry freebies up the wazoo.

But hey, I'm a music journalist. We're supposed to be the hand that feeds us. How else can we forget we ignore the fact we're in the advertising industry?

Prescribing Monoxides

POP/ROCK

BY KEN HICKOX

Well no one's laughing now. Started mainly as a joke during their childhood, the Monoxides have become something a little more serious.

Bashing out straight-ahead punk-orientated rock'n'roll, they have toured the eastern states and Canada a few times, have a five track EP, *Out of the Marsh*, on Handsome Boy Records and have managed to play famed rock venue CBGB's.

Ken Kelley (drums) and Steve Hickox (guitar and vocals) began the Mon-

oxides more in jest than anything. At the age of 13 they would just spend their time in suburban Moncton, N.B. learning their instruments and writing songs as they went. When Kelley's father was running the car, the two boys were air guitarizing in the exhaust and calling themselves The Monoxides. Although the light-heartedness may have left, the name stuck.

As their playing improved they added P.J. Dunphy on bass and Derek Robichaud on lead guitar and vocals.

"When we got Derek that's when everything kinda gelled because he's a really talented musician and kinda made us better as a band," said Hickox.

For all the development they have experienced in the last eight years, one thing they have not acquired is an attitude.

"When you start getting around a lot of people in the music business you realize there's a lot of fake people and attitudes and people thinking they're better than everybody else," explained Hickox. "That's the main thing we like, encountering people like that. Everybody starts off somewhere and it's a matter how successful you get. You shouldn't get an attitude and start being snotty to people. There's no room for that."

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MUSIC

This week's
newest disc

MY PUPPY
Process
(Epic/WEA)

anders of the North American revolution have recorded their first album since the mid-'80s. The Process is filled with electronica, instrumentation and catharsis, confirming band member (and Alberta's) Dwaine Coetzel died from a overdose during the three years it took to record the album. The album begins with "Jahya," anistic Neubaten-like ode to music. It's loud enough to be your pets. And don't miss it with Ministry, Revolting Cocks and Jello Biafra regular Martyn Atkins singing vocals. The guitars will slash through your veins as Atkins's delivery is away at the remnants of your

album also features a few somber ballads. Kevin (cEVIN kEY) Cey Kevin (Nivek Ogre) Ogilvie have said they can be just as effective as sequencers turned off. It's an massive mix of power and passion. Skinny Puppy used to sit on the top of the industrial scene until Ministry decided to go hardcore in the late '90s. Since then, Trent Reznor's Nine Inch Nails has become the most important industrial deity on the planet. With a new deal on Rick Rubin's Plan 9 Recordings and an awesome tour to boot, Skinny Puppy are ready to bring the industrial throne back to

Steven Sandor

BOY JUNKIES
(down)

blues pop, moodily cranked by a Canadian group which gets darker every time. The spookily 'n' sultry Margo Timmins purr with sensual angst. In the foreground; in the background, the singing of the Moon, her singing was cut out by the band.

The lyrical content on this disc is about the final themes of loss, but does so with poetic grace. Musically, the songs are tightly-woven ballads with

shrewd use of string arrangements — solo violin, viola and organ.

The hook-laden Top 40 cut "A Common Disaster" weighs down an otherwise trippy work.

Paul Compassi

PATRA
Scent of Attraction
(Epic/Sony)

Over a decade ago, Grace Jones made two great albums, *Nightcruising* and *Living My Life*, fusing reggae and funk styles. The powerhouse production and musical team of reggae's Sly and Robbie were largely responsible for the musical direction of those two albums. On this, Patra's second album for Sony, she has teamed up with Sly and Robbie to recreate one of the highlights from the *Nightcruising* album.

However, her version of "Pull Up to the Bumper" pales in comparison to the one done by Grace Jones. In many ways this album is similar to Jones, in that it is a melding of Jamaican dancehall (with its Patois and offbeat vocalizing) and current hip-hop and r&b styles. However, I find most of it static and uninspiring.

The best moments are the title cut, "Scent of Attraction," which features a duet with Aaron Hall (formerly of Guy); "Goin' to the Chapel," based on Sade's "Sweetest Taboo;" and "You Want It."

I don't think this album will live in the future, scent of attraction or not.

Allan Luyckfassel

MARIA MCKEE
Life Is Sweet
(Geffen)

Back in the mid-'80s, Maria McKee was the reigning queen of college rock due to her country-rock band Lone Justice and her sultry performance in a Robbie Robertson video. After the dissolution of Lone Justice, however, McKee was left searching for an identifying sound of her own as she released a string of inconsistent solo albums.

Not one to be left in the back of the pack, McKee has taken inspiration from her successors and made *Life Is Sweet*, an album that at times sounds like Liz Phair, Sarah McLachlan and Alanis Morissette. The final track, "Af-

terlife," positively reeks of the Cranberries. Through the course of the album, McKee tries out the style of every alt-rock queen save Björk.

Fortunately, McKee is a strong vocalist and gifted songwriter and *Life Is Sweet* stands on its own as a terrific collection of moody and memorably melodic tunes. If her stylistic inspiration were a little more original, this record could easily have been a classic.

Still, I must admit, it hasn't left my CD player since I put it in.

Jason Margolis

FACEPULLER
Unauthorized Volume Dealers
(Bang On)

More grunt and guitar stuff from Vancouver's number-one noise merchants.

Facepuller are kind of like listening to Godflesh if those guys would discover a sense of humor.

The album begins with the hilarious "Punk Rock Record" and continues like a drill press on the skull through another 16 blistering tracks.

The title doesn't lie. There's enough volume and distortion pedalplay to have every dog in your neighborhood baying helplessly.

Do not try this one on headphones. It may kill you.

Steven Sandor

VICTOR
Victor
Anthem/MCA

When Steve Hackett left Genesis, I used to revel in the knowledge he was putting out better records than the group from which he split.

Hackett's career went in the dumpster and Genesis went on to do better ads. There's no justice.

While Alex Lifeson's solo project isn't a complete split with Canada's most famous power trio, Victor is better than any Rush album since *Power*

Windows.

Lifeson brings in Mother Earth's Edwin to do the majority of lead vocals and the hybrid shows: "Don't Care" sounds a lot like Mother Earth; "Promise" sounds like a Rush cover. It was a master stroke to get Lise Dalbello to wail along with "Start Today," but what the hell was he thinking, giving her the riff from "Four Sticks?"

Taken from the W.H. Auden poem, in the hands of Lifeson, Victor is turned into something even more insidious and spooky, but the album is fraught with stops and starts.

But the highlight has to be "Shut Up Shuttin' Up." A comic sex-role-reversal work related whining about the opposite sex which has two women spewing out misanthropic shit about men, that would have gotten in the way of hearing some mean riffs... if it weren't so fuckin' funny.

Not a total victor, but it's far from being a complete loser.

Adrian Lackey

D'ANGELO
Brown Sugar
(Capitol/EMI)

This album has been out for a while, but it has recently been gaining more attention and momentum.

The first single and title song, "Brown Sugar," was a sizeable hit on the R&B charts with its cool organ sounds and slightly jazzsmooth delivery and falseto vocals.

Most of the album is of a quiet nature, which is not to say it is all ballads—it's just that D'Angelo has a sparse, uncluttered production which owes a lot to "Sweet Soul" of past years.

This is a very original and appealing album. The songs are very good, unique sounds with a variety of styles. D'Angelo's vocals remind one of Marvin Gaye, Prince and Sly Stone.

This is my only complaint about the album. He doesn't have an identifiable voice to call his own and it is

thin and lacking in depth. But considering this is a first album and all the other things going on here, it is still a highly recommended piece of current soul which quotes the past.

Allan Luyckfassel

FU MANCHU
In Search Of...
(Mammoth/Attic)

It's not very hard to guess what kind of music these guys listened to when they were growing up. Fu Manchu's influences appear to run the narrow gamut from Alice Cooper to early Black Sabbath.

The opening track, "Regal Begal" (definitely the coolest retro-thought for a song title to come down the bend in a while), could easily be mistaken for a cover of "School's Out."

In Search Of... features twelve blissfully fuzzy and wholly unoriginal epics about cars and chicks. In modern terms, these guys are what Mudhoney would sound like if punk never existed.

My roommate summed it up best: "It needs to be listened to in a boogie van with a shag interior and side panel paintings of wizards and valkyries."

Jason Margolis

DARYL HALL AND JOHN OATES
The Atlantic Collection
(Rhino)

The *Atlantic Collection* presents 21 of Hall and Oates's hits and misses of the bygone '70s which give the listener an idea of the boys' musical roots. Philadelphia white soul influences these early recordings.

The majority of cuts are taken from three albums: *Whole Oats*, *Abandoned Luncheonette* and *War Babies*. This is good for the generations that up-chucked when disco was in; simplified '70s rock and roll basically defines this work.

Paul Compassi

T.O. trio expands base

POP/ROCK

BY GENE KOSOWAN

PreVUE

Bass Is Base is modernizing that old *Guess Who* nugget "Runnin' Back to Saskatoon."

But only metaphorically. Crashin' in Los Angeles on Oscar night before packing up for a gig in the Saskatchewan metropolis the next evening isn't the band's idea of life imitating art.

Besides, the Toronto group, which plays the Sidetrack April 1, is too fascinated by the bells and whistles associated with showbiz's biggest night to really get the connection between their newfound American stardom and a Burton Cummings-led group that arguably set the wheels in motion for Canadian music.

That doesn't mean their street sensibilities are out of whack, though.

"It's kind of funny," said singer/percussionist Roger Mooking on the phone from Los Angeles while watching Whoopie Goldberg yuk it up on the tube.

"I find it's funny how the media blows it up to be a huge event, more than it really is. I find Americans are like inundated from a very young age from a lot of different mediums to be a certain way. They get caught up in the whole glamor and glitz of everything, especially out here in L.A. It's just real different."

Mooking (better known as Mystic), bassist Chin Injeti and keyboardist Ivana Santilli already had their taste of awards shows at the Junos earlier this month when they



Photo: Daniel Hastings

lost to Deborah Cox on the best soul/R&B category.

However, a major consolation has been the recent stateside release of last year's A&M album *Memories of the Soulshack Survivors*, rapid airplay of their latest single, "I Cry," in the United States and the current whirlwind promo tour across the continent.

Eclectic beat

For a band identified in Canada for its multicultural make-up and eclectic beat orientation, cracking the American market—known for its anal penchant for rigid formats—was a major surprise.

"It's extremely fragmented," said Mooking about the state of apple pie radio.

"They even have a category called rhythmic. It's not really rhythm and blues, it's not exactly

pop. It's just kind of in there somewhere."

Wherever that somewhere is, Bass Is Base is certainly cracking the barrier. One recent show in Indiana drew 700 people of all ages and races. Sponsors like *Young Miss Magazine* have even signed on to help bankroll the tour.

But Mooking, who has experienced more than his share of cold Canuck winters when he used to play in Edmonton's vanguard rap act Maximum Definitive, is not getting swayed by the hype that comes with pushing a fledgling act.

"We realize it is what it is," he said. "It's like a false reality, I guess. You just gotta enjoy the ride."

Even if it means catching the occasional flight to Saskatoon. ●

Bass Is Base
Sidetrack
April 1

Cory McGowan's PROFILES

Me: Cory Burgett

TV: Variety: Bass player with a band that combines rock with an entertainment show

TV Gig: March 28 at the Rev for Drool.

TV You wouldn't wear: Female

Garage sale would you like to buy: Bruce Lee's estate sale.

To be on the cover of Rolling

Sherwood Park.

Movie: Any of the original Bruce Lee... the ones filmed in Chinese.

Were an animal which one would

Party you ever attended: I was in my late friend Darren St. Jean's house in Sherwood Park. We were away and everybody

stereo was turned up to 11. There were holes in the walls and destroyed my bathroom. Darren's older friend died himself in his room so

• The Post's Post Modern Sunday at 6 p.m. on Power 102.1

Cory Burgett

people wouldn't wreck his stuff. When the cops showed up I had to jump the back fence to escape. It was the best.

Age: 21.

What makes you happy: Doing things that make a difference.

Epitaph: "The first key to immortality is living a life worth remembering." That's what's written on Bruce Lee's tombstone and I'd like it written on mine too.

Favorite color: Blue.

Hobbies: Tae Kwon Do.

Favorite food: Anything hot and spicy

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GALLERIES — SHOWS OPENING

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12312 Jasper Ave, 488-2952

ALBERTA LANDSCAPE: Water colors by Francis Atly Arscott. Until Apr 4. **CELEBRATING VESSELS:** Porcelain vessels by Rita McGie. Mar 29-Apr 6. Opening FRI 29, 7-9 pm.

GRANT MACEWAN COLLEGE

Jasper Pt. Campus, 10045, 156 St, Rm 109/113, 497-4321

THE GMCC FINE ART GRADUATING STUDENT'S EXHIBITION 1996: Opening reception FRI 19, 7-9 pm. Apr 22-25.

OPPERTSHAUSER

5411-51 St, Stony Plain, 963-2777

Prints by Fran Boyce Olynyk; Watercolor portraits and sculpture by Mary Lee Small. Porcelain by Patricia Prince. Until Apr 28.

ART GALLERIES

ALBERTA CRAFT COUNCIL

10106-124 St, 488-5900

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EDMONTON ART GALLERY

2 Sir Winston Churchill Sq, 422-6223

MAGICIANS OF LIGHT: Photographs from the collection of the National Gallery of Canada. Until Apr 28.

NEW PERMANENT COLLECTION EXHIBITION SPACES: Organized by Vancouver curator John O'Brian, professor in the department of fine art University of BC. Ongoing.

PROJECT ROOM #5: CHRIS CRAN: NO PHOTOGRAPHY ALLOWED: Calgary artist Chris Cran has had a long standing interest in the role of the photographic image in contemporary painting and this project allows him to continue that investigation. Until Apr 28.

FAB GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St, 89 Ave, 492-2081

DICK BEASLEY - A RETROSPECTIVE: Jewelry, paintings, ceramics works on paper by the late calligrapher and multi-media artist Dick Beasley. **SKATING WITH WORDS:** Calligraphic works by local artists. Until Apr 4.

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St, 426-4180

AGAINST THE SKIN: Mixed Media work by Tamara Ewashen. Layers of paint, ink, graphite are applied and sanded down. Alteration, concealment and translation of material and content. Until Apr 21.

GRANT MACEWAN COLLEGE

Jasper Pt. Campus, 10045, 156 St, Rm 332

ART Y FACTS -2195 A.D. - HISTORY FOR THE FUTURE: Contemporary fibre, textile art by The Subversive Textile Association of Alberta, SubText. Until Mar 31.

LATITUDE 53

10137-104 St, 423-5353

BOUNDARY MAINTENANCE: linked to the common dream: Works by Mark Siegner. Until May 2.

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave, St. Albert, 460-4310

PORTWOOD: Reminiscent of rock art, cave art, artifacts, fetishes and organic forms, a mythology of the past. Mixed media work. Until Mar 30.

ANOSA

Edmonton Centre, lower level, 426-4520 Prints by Donald Smith. Artwork by Nicole Fuller, an 11 yr old.

ARTISTICALLY SPEAKING

ART STUDIO

Callingwood Sq, 6717-177 St, 487-6559

STILL LIFE SENSATIONS: large oil canvases, clay sculptures by local artist Jean Birnie BFA.

THE ARTIST COLONY

22 Sir Winston Churchill Ave, St Albert, 460-7842

View the work and studios of artists in Grandin Mall. Thurs & Sats.

BEARCLAW

10403-124 St, 482-1204

Original works by Daphne Odjig, Mousseau and Maxine Noel. Northwest Coast masks, cedar plaques, and jewellery. Until April 19.

BUGERAJKMET

10114-123 St, 482-2854.

ABSTRACT REALITY: Paintings by Phil Shell of industrial and mechanical objects in a realist style. Large scale and detail gives it a surreal quality. Until Apr 4.

DIALECTIC

10815, Jasper Ave, Basement, 425-2444

ZEN: Sculptures, avant garde furniture. FRI's & SAT's, 8pm-3am.

DOUGLAS UDELL

10332-124 St, 488-4445

KEITH B. HARDER: A series of new drawings. Studio still lifes and forest interiors. Until Apr 6.

EAGLE ONE GALLERY

9205A Argyll Rd, 435-5384

Works by Shirley Bladon. Thru March.

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road, 482-1402.

WHEN VISION STANDS ALONE: Water colors by Frank Haddock. Until Mar 31.

FEDERATION OF CANADIAN ARTISTS

Manulife Place, 10180-101 St

FOR ART'S SAKE: New works by the members of the Edmonton Branch. Until Apr 23

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave.

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Wei Wong and Kee Wong.

KATHLEEN LAVERY GALLERY

10411-124 St, 488-3619

NFW PAINTINGS: Paintings by acclaimed athlete and artist, Toller Cranston, Gary McMillan and introducing Arthur Zajdler. Until Mar 30.

MCMULLEN GALLERY

U of A Hospital, 8440-112 St., 492-4211

Selection from members of the Gallery Walk Association. Until May 1.

MISERICORDIA HEALTH CENTRE

16940-87 Ave, 484-8811, ext 6475

NW Corridor, Main Fl: Edmonton Contemporary Artists Society. Until April 3.

NOBLE CACTUS

10752-124 St, 455-9922

American Southwest original art and prints.

ORIGINAL ART GALLERY

22 Sir Winston Churchill Ave., St. Albert

REFLECTIONS & INSPIRATIONS: Work by Louise L. Crawford. Until Mar 30.

PRISTINE PIECES

201, 10324-82 Ave, 439-9026

Art by Virgil J. Tonn, reproductions Duk-Ju-Lee.

Carvings & jewellery by Allan Munro.

ROWLIES & PARROT

DESIGN GALLERY

Royal LePage Bldg, 10130-103 St, 426-4035

NEW WORKS: by Pal Pelech thru March.

COMMERCE PLACE GALLERIA

10135-102 St

WORKS: by Cherie Moses. Until Mar 29.

WESTIN HOTEL, CARVERY

10135-102 St

Acrylic paintings by Elaine Tweedy. Thru Mar.

SERENDIPITY

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sculpture by Dale Smith. 2D and 3D work of

galler artists. Until Apr 15.

VANDERLEELIE

10344-134 St, 452-0286

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artists. Until Apr 8.

WEST END

12308 Jasper Ave, 488-4892

RURAL ALBERTA: New works by W.H. Webb. Until Mar 30.

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na0328-0412

Are you interested in meeting new people,
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Please contact 471-7986.

na0321

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Learn more about becoming a volunteer.

na0208

Canadian Mental Health Association need 1-
2 volunteers to assist planning activities in the
Women's Web of Discovery Program.
Ph. Deborah 482-6091.

na0999

Tree huggers! Western Canada Wilderness
committee needs lots of volunteers &
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Ph 433-5323, leave names & ph #.

rg999

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The Edmonton YMCA Enterprise Centre
needs caring individuals to volunteer in stay-
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THE WORKS: CALL FOR VOLUNTEERS:
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na0631/96na0208

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Women Seeking Men

I'm Sue, a young 42 yrs. old. I'm looking for someone who's over 34 yr. old who's tall & attractive with a very sexy smile & a great sense of humour. Hopefully, he's sensitive & sensuous. I'm 5'7" tall with long blonde hair, big green eyes & I'm considered very attractive. No I was not the one to start this rumour. However, I am a smoker but that's only bad habit I have. I'm a social drinker & I'm drug-free, always have been & always will be. If any of this sounds interesting, please get back to me. I will answer all questions honestly because I believe honesty is the best thing out here, especially when you're trying to meet someone new. So, hey, guys, don't worry, I don't have thunder thighs. Box 1734.

How about a pop quiz? Do you own & know how to properly use a toothbrush? Can you identify & name 10 vegetables? Are you looking for a long term, affectionate relationship with a 40 yr. old, 5'6" tall, blonde with a medium build who enjoys a variety of outdoor & indoor activities & is a remarkably good cook now that smoke detectors have been installed if you're over 5'8" tall, medium to stock build, enjoy what you do for a living, can walk up 3 flights of stairs without needing CPR & have answered "yes" to all the questions, please leave me a message. Box 2223.

I'm a 42 yr. old, 5'7" tall, single, white female with long blonde hair & green eyes. I'm considered very attractive. I have a great sense of humour. I'm fully employed & I do have three grown up children who have left home. I'm looking for someone over 34 yrs. old who also has a great sense of humour. Someone who knows how to treat a woman right & is sensitive, sexy & sensuous. I've all kinds of time to spend with one & only one man. I'm looking for someone who's very easy to get along with & is fun to be with, whether we go out for the evening or stay home & cuddle on the couch, as long as we're compatible, that's what's important. If you have any questions, I'll tell you no lies. Box 1774.

THE Telepersonals Top 100

Just Listen!

He Says: "It's amazing what you can tell by someone's voice ad!" -Matthew Rueffer

ACTUAL TESTIMONIAL

She Says: "You can get to know someone before you ever meet." -Della Martin

ACTUAL TESTIMONIAL

talk to & maybe meet over a cup of coffee. For me, friendship doesn't have any age. If you're interested, please leave me a message. Box 1864.

It's Gregory. Remember me? I'm that guy you could always count on in school. In bad times, you cried on my shoulder. In good times, we laughed & had a lot of fun. You considered me a great friend & because of that we never dated. Well, here's your chance. I'm 28 yrs. old, 5'8" tall, 155 lbs. & muscular due to my work in Karate. If you're mature enough to handle being treated well, 27-33 yrs. old, like to laugh, long walks & great times, not into head games with a petite build, leave a detailed message. Box 4023.

I like Barbie dolls, real ones, anatomically correct. So, if you're very short, Asian or Oriental, this tall, mid 50's lad would like to meet you. Age or looks are unimportant. It's Willie Box 3638.

I'm 21 yrs. old, 5' tall, 220 lbs, with brown hair & blue eyes. I have a 2 yr. old daughter who I'm raising & I also work. If you're interested & would like to get back & talk, please do. Box 2085.

I'm a single, white male 22 yrs. old with dark to light brown hair & hazel/green eyes. I'm looking for a lady who's 19-23 yrs. old. If you're interested, please leave me a message. Box 3155.

I'm a single, white, attractive, submissives male who's 44 yrs. old, 5'9" tall & 175 lbs. I'm looking for an attractive, extremely dominant female who knows that she is the boss. I will try anything once & hope to fulfill all your fantasies. Some of my interests are music, movies, sports & quiet evenings with this dominant lady. I have a fetish about the feminine attire & I could use your ideas as to how you would like me to dress. My aim is to please you in every way. Leave me a message. I'm sure you won't be disappointed. Box 1265.

This 30 yr. old, single male is feeling somewhat puzzled & would like to find a woman who could complete the big picture. I'm tall, fit & humorous & my puzzle has a lot of pieces including, music, cycling, swimming & baseball. If you're outgoing, adventurous, & romantic, then maybe we are each other's missing pieces. We can find that out if you leave a message. Box 4902.

A phone call can fuel a fantasy. A voice can linger in your mind, if you're willing to take a chance, who knows what you'll find. White, tall, clean, discreet Box 5071.

My name is Jay. I'm 22 yrs. old, 5'11" tall, 150 lbs. & athletic. I like rap music & the classics like Zeppelin & stuff like that. I'm interested in dating & a long term relationship, if possible. Get back to me. Box 3545.

I'm a nice guy in my 30's about 6'1" tall & looking for the right lady to have a little bit of fun with. If that's you, give me a call. Box 1093.

This is Stu I'm 40 yrs. old, 5'10" tall, 170 lbs. with brown hair & blue eyes. I'm professionally employed, divorced & have three boys who live with their mother. I also have a dog & cat who live with me. Some of my interests are travel, walking, hiking, anything outdoors, good conversation, reading, home renovation, dining out & movies, among other things. I like being spontaneous & just taking on somewhere for the weekend or a moment's notice. I also enjoy quiet, relaxing nights at home, perhaps watching a movie on TV. I have a good sense of humour, I love to laugh & I like to have fun. I'm very honest, affectionate, easygoing, down-to-earth, & I'm not all wrapped up in myself. I can be very romantic with the right person. I'm in good health & enjoy being fit. I'm also a non-smoker. I'm looking for someone who's also a non-smoker & shares some of my interests & have some of her own that make her who she is. If you're interested, please leave me a message. Box 3650.

Wanted: An easygoing, happy, energetic lady in her 40's who likes funny movies, classic cars & quiet times. She should be reasonably slim & a non-smoker. I'm in my early 50's, active, easygoing, 5'8" tall & 175 lbs. If you're interested, leave me a message. Box 2865.

IMC does not pre-screen its callers and assumes no liability when meeting with someone through its service. Be 18 years of age or older only. "Free to call within the 905 area code. Long distance charges may apply."

Ask **AMANDA**!

Dear Amanda: How do you go about trying to get to know a man without seeming too eager? I seem to scare men off, so I'd like to know how to go about playing it cool.

Dear Caller: Knowing the difference between showing interest and being too eager - or seeming desperate - is the key to smart dating.

If you like someone, go ahead and ask them out, perhaps for a coffee or a drink after work. But be sure to ask them in a manner that is casual and confident - maybe throw it in at the tail end of a conversation.

This will start them wondering whether or not you are interested in them, which is exactly the response you want. They'll be thinking about you, but not quite certain just how you feel. Later in a relationship you should always communicate how you feel, but for now, the mystery will work in your favor. Don't go overboard, but make sure you give good hints. For example, the fact that you're asking for a one-on-one conversation over coffee is a great hint!

If you get turned down at first, don't get down on yourself. Just smile and tell them you'll see them later. Desperation can show up during a rejection, so taking being turned down in stride will show you as having good self-confidence. And remember, self-confidence is a very attractive trait. This will work in your favor the next time around. Don't give up right away. Your target might just have been busy when you first asked. Give it a couple of weeks, and try again. And if you get turned down again, use that self-confidence to move on and ask someone else.

Call Amanda to answer your questions at 523-5555, press 6 and enter calling code 612.

I'm so excited! Spring is coming & with that, we'll have new flowers budding & maybe, a new relationship. My name is Jill. I'm a 36 yr. old, 5'2" tall, single, white female with long, wavy curly brown hair & I'm considered attractive. I live in the Burlington area & I have no children. I'm looking for a special gentleman who has the same values that I do. He's into honesty, open communication, not into head games has a good sense of humour & likes to cuddle. I enjoy spending quality time with that special someone doing a variety of different things. I believe relationships should start out as friendships & assuming mutual attraction is there, have a long term relationship. If any of this sounds interesting, leave me a message & we can chat. Box 3153.

I'm just seeking to opportunity to enrich & expand my social circle. My work currently keeps me far to busy for any idle, public socializing so I'm hoping that through this line, I might connect with others with whom I may share & enjoy my numerous interests which include music, dancing, art, live theatre, cinema, comedy, clever, intelligent, humour & witicism, literature, board games, social gatherings & party games, intellectually stimulating & inspiring conversation, nature, hiking, animals & gardening. I'm a non-smoking, always drug-free, energetic, motivated, outgoing, assertive, independent, educated, cultured, refined & yet, down-to-earth individual of great integrity & patience. I have no tolerance for mind games or foolishness. I'm a single, professional musician currently residing in the Hamilton area. Any quality gentleman who shares my attitudes & interests are most welcome to leave me a message. Box 3862.

This is Beth. I'm 5'8" tall with shoulder length, reddish brown hair & blue/gray eyes. I'm going to go to clubs & parties & the movies, but I also enjoy more quiet times like renting movies & staying home with that special someone. I'm looking for a tall, romantic guy 18-23 yrs. old, who loves to laugh & have fun & isn't into head games. If this sounds like you, call Box 1149.

My name is Sandra. I'm an attractive, 33 yr. old, 5'4" tall woman with brown hair & brown eyes. I'm looking for someone who's attractive, genuine, sincere, honest & very attentive. He must care about himself & the others in his life. If you're interested & are looking for something long term, I'd like to hear from you. Box 1502.

My name is Natasha. I'm 21 yrs. old, with blonde hair & blue eyes. I'm hoping to start a relationship with someone who's into alternative music, movies & going for long, romantic walks in the beach if you're funny, smart & like to have a good time, leave me a message. Box 1784.

I'm a single female. I'm 27 yrs. old, 5' tall with brown hair & blue eyes. I'm looking for a good looking, single or married, well-established male of any race for a casual relationship. Get back to me. Box 4012.

This is Trisha. Before we go on, I want you to know that I have two little girls. I hope it's not a problem for anybody. I'm 21 yrs. old, 120 lbs. with brown hair & blue eyes. I hope you'll give me a call. Box 2491.

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The Short Vue

BY ROY FISHER

EXILES
Icelandic University of Alberta professor Kristjana Gunnars will read from her brand-spanking-new collection of poetry Apr. 4 at Or Books (10640 Whyte Ave.).

The collection, titled *Exiles among You*, consists of a series of meditations on loss and grief—how it is possible to still be happy.

Her previous books have appeared around the world, and have been translated into Spanish, Danish, French and Icelandic. The book launch begins at 7:30 p.m. Refreshments will be served.

RABBIT STEW
A big bunny named Peter Rabbit has cemented a deal with Fort Edmonton Park to hide treats in around the area Apr. 6.

From noon to 4 p.m., kids aged 13 will be able to search for clues, visit the Bunny Zoo and finally drive the staff bonkers. Instructions on where the clues are hidden will be left with Fort Edmonton Park Bunnies, in addition to the Playboy Bunnies. More's the pity.

Admission is merely a buck (for annual pass holders). Activities may be changed due to the weather and parents are expected to accompany their little demons.

For anyone who hasn't tried rabbit or children, they taste just like chicken.

THE UNTOUCHABLES

Internationally-reckoned fighter of organized crime, Dr. Arne Næss, is lecturing at the University of Alberta this week.

Næss is the Founding Father of the Deep Ecology Movement. He has won the 1977 Sonning Prize for Contributions to European Culture and the 1995 Mahatma Gandhi Prize for Non-Violent Peace, which is really the best kind of peace there is.

Næss, whose doctorate wasn't earned while premier of Alberta, will be addressing various groups on campus, including the Departments of Physical Education and Philosophy. A free public lecture will be held Apr. 4 from 7-9 p.m. in the Myer Horowitz Theatre.

NO FRIGGIN' KIDDING

Followers of the government scene may have noticed a dearth of political alternatives. Apart from the Green Party, which has the unenviable task of campaigning in a province with a premier like, well, the one we have now, there's really no friggin' choice.

Hey! What a great name for a political party!

The No Friggin' Choice Party has just started gearing up for the hinted-at-but-unannounced election King Ralph mentioned recently. According to its press release, it is prepared to take Klein and his prediction of a "dull" election on in a knock-down, drag-out fight to the Finnish, or maybe even to the Ukrainian.

The No Friggin' Choice Party also apologized for its lack of a solid campaign platform, mainly due to the fact that its teams were still in the Mediterranean.

Who knows? If they can find

the money, they might even get someone to run.

CARTOON PHYSICS

All right class, time for a pop quiz. When a cute, unsuspecting cartoon dweeb stands in the middle of an animated desert, what happens next?

No, he will not start humming "The Log Driver's Waltz." Work with me, people. How can you expect to get an entry into North America's largest showcase of animation at this rate? This is the 20th anniversary of the Ottawa International Animation Festival (taking place in Ottawa, Oct. 2-6), and don't you forget it.

Think faster, people: the entry deadline is July 1.

(Sigh.) The address is written on the board, Bruce. "Ottawa International Animation Festival, c/o Canadian Film Institute, 2 Daly Avenue, Ottawa, ON, Canada, K1N 6E2."

And for those of you asleep last week, they can be contacted by phone at (613)232-8769 or by fax at (613)232-6315. E-mail can be sent to <aj899@freenet.carleton.ca>.

Class dismissed.

BETTER THAN AVERAGE

Last issue, regular *Vue* film reviewers Adrian Lackey, Jason Margolis and Todd James gave their Oscar predictions.

Now the verdict is in: Margolis—who blanked out last year—was the only one who got all six of the major awards (Best Picture, Director, Actor, Actress, Supporting Actor and Supporting Actress).

The final scores are:

Margolis: 1.0

Lackey: 0.667

James: 0.500

GRASDAY

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JESUS CHRIST!

KNUCKLE HEAD



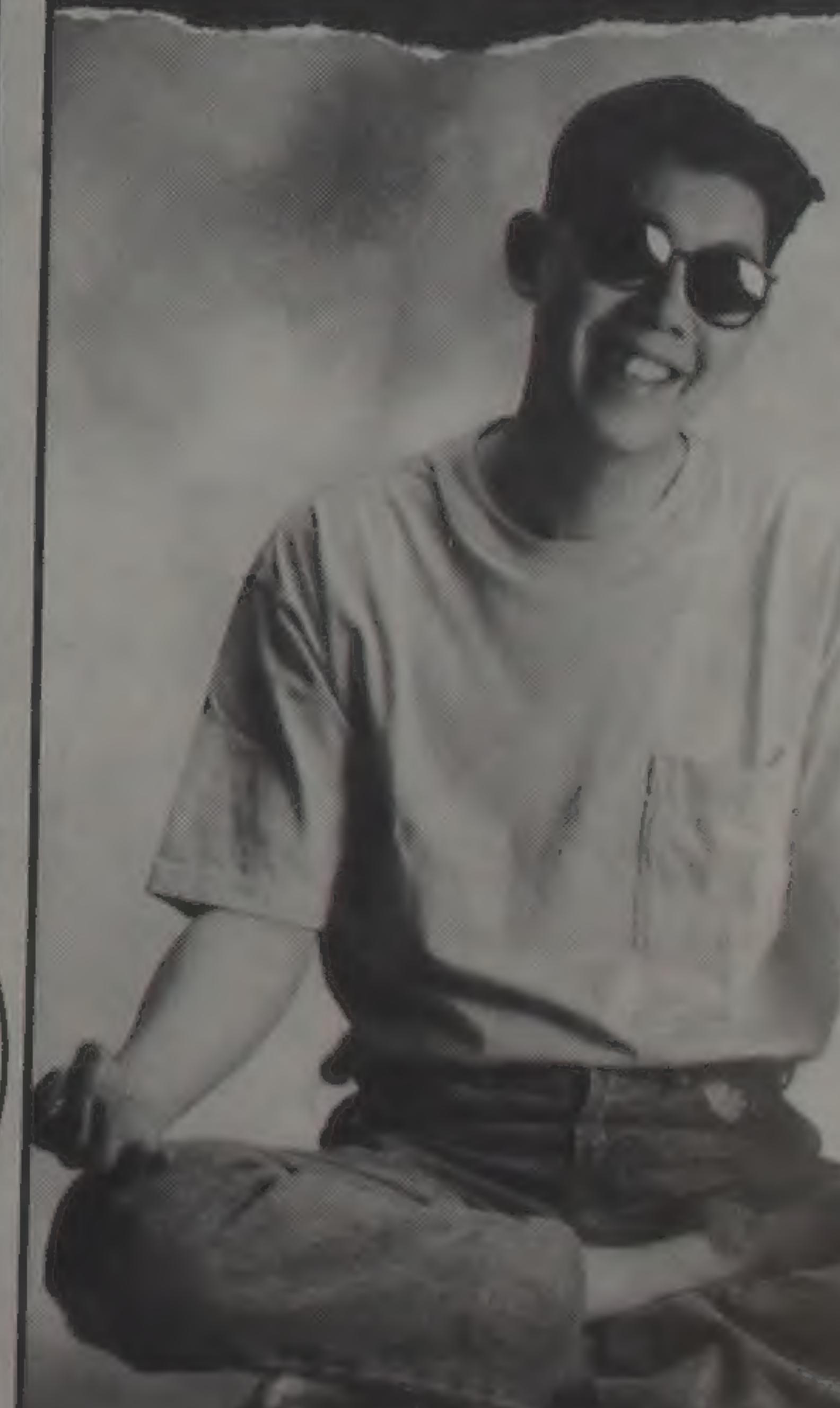
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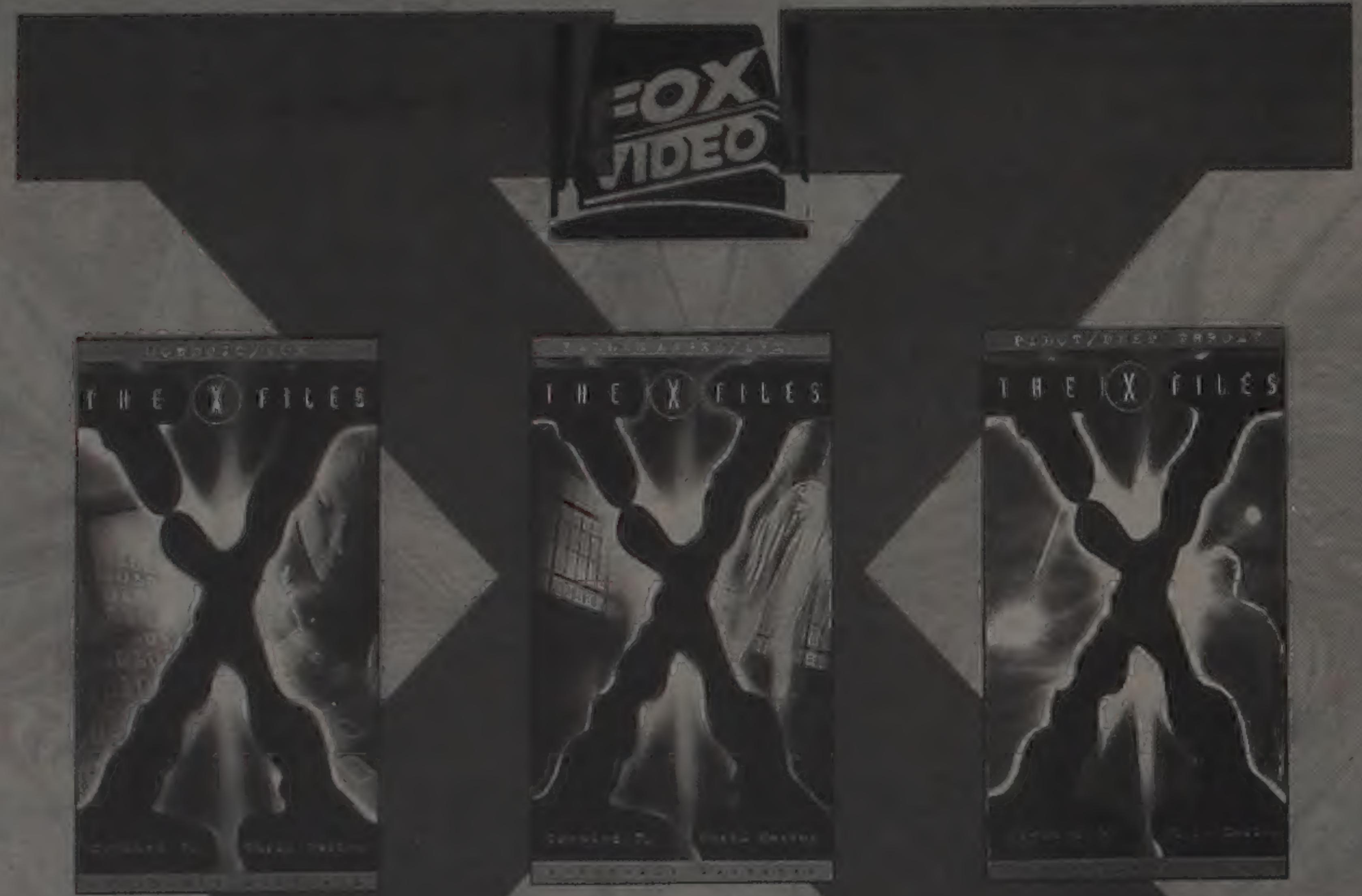
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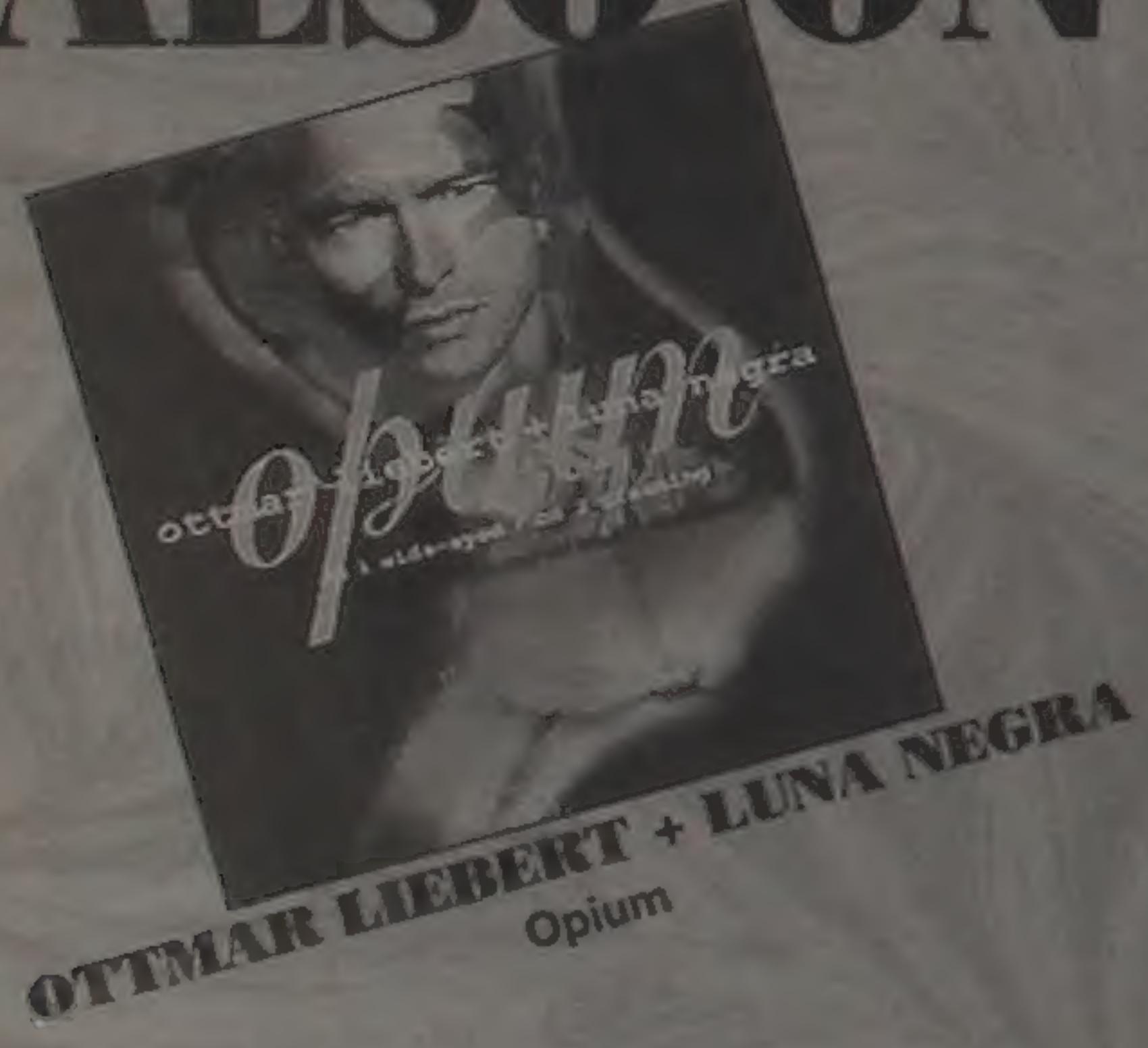
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